

Artie Shaw's Contract Is Peddled for 15 G's! Georgie Auld on Own!

New York—Artie Shaw will resume as leader of a 32-piece band in March under the William Morris banner, it was learned here last week. Shaw's contract has been purchased from General Amusement Corporation by William Morris agency for a reported price of \$15,000 cash, an almost unprecedented deal. The transaction becomes effective March 6, when Shaw is slated to return to New York from California.

This news cleared up in part some of the mystery which has surrounded Shaw's plans.

Reports that Artie had been reclassified as 1-A in the draft were branded as incorrect here. He remains in 3-A and is the sole support of his mother. Artie was in a hospital here several days for observation but suddenly was discharged and the following day, he took a train for Hollywood. Friends reported he was resting at Palm Springs and is there now.

Auld Starts New Band
With Georgie Auld again starting out on his own as a leader, it was believed he would take over many of Shaw's men. But instead, Auld surprised everyone by rounding up a band of youngsters, most of them unknowns. Shaw's men have been accepting other jobs in fast order and it is problematical whether they will return to the fold.

Shaw

Tough to Join Spivak; Band Back to Penn

New York—Charlie Spivak's band is on the move now—and in high gear. With Davey Tough scheduled to join the band as drummer Feb. 24 in New York, and with Artie Baker now a member of the group handling all hot clarinet, Spivak last week was signed by the management of Hotel Pennsylvania to return starting May 4 and continuing through July 11.

Tough had been subbing for Frankie Carlson in the Woody Herman herd. He was left jobless when Artie Shaw disbanded last month. Davey will replace Bunny Shawker, who expects to be drafted, on a Coca-Cola broadcast in just nine days. Baker replaces H. L. Tennyson. Artie also is a former Artie Shaw sideman.

Whether the Spivak band, which follows Jimmy Dorsey, will play the Cafe Rouge or the hotel's roof wasn't yet decided. The roof was closed last year. Hotel officials were fearful of using the roof this summer because of the possibility of air raids. But a decision will soon be reached.

Spivak continues to record for Okeh. His *This Is No Laughing Matter* is currently one of the nation's juke box faves. Garry Stevens and the Four Stardusters handle the vocals.

Kenton Opens in N. Y.; Won't Play Latin Jive

New York—Stan Kenton's initial New York appearance, which started Feb. 6 at the Roseland Ballroom on Broadway, is making some sort of history because Kenton and his band are working under an agreement with the spot's management which allows the leader to play any kind of music he wants.

Roseland is noted for rumbas, tangos and the like, and every band which has played the spot has been forced to dish 'em out at regular intervals. Tuesday night for years has been "South American" night with tangos, rumbas and what-have-you music featured almost exclusively. But Kenton and band are off Tuesdays. On other nights, Stan lets the relief band handle the Latin stuff.

The band, a hard-driving, jazzy group with an ear-splitting brass section, has always refused to play rumbas, tangos and the like and

ing out on his own as a leader, it was believed he would take over many of Shaw's men. But instead, Auld surprised everyone by rounding up a band of youngsters, most of them unknowns. Shaw's men have been accepting other jobs in fast order and it is problematical whether they will return to the fold.

Dean Hudson Into Army; Leaves Ork

New York—First of the "name" bandleaders to be nipped right off the bandstand and placed in active duty in the armed services is young Dean Hudson, Florida-born leader of a band which in the last year has made spectacular strides toward the top brackets. Hudson, a member of the Army Reserves, will report to the Morrison Air Field at Palm Beach, Fla., Feb. 25 as a first lieutenant ready for action against the Axis forces.

Looking for Front Man
"My band will keep going without me," Hudson told *Down Beat* as he left Manhattan for the last time attired in mufti, "and while a new front man hasn't been found, as yet, you can bet I'll still keep a hand in its operation. We've been looking for a personable young singer or someone with a fair box-office name to carry on as front man."

Hudson's band is managed by Tommy Dorsey's Personal Management, Inc.

The leader's leaving necessitated his band's cancelling out of Frank Dailey's Valley Dale, but Dorsey himself was said to be taking an active interest and assisting the sidemen and vocalists to carry on.

Others May Go, Too
At writing, other name maestros who were ready to be called into military service, as a result of 1-A draft ratings, were Orrin Tucker and Eddy Duchin. Eddy has a son but the youngster is financially independent as a result of a generous trust fund the pianist set up long ago. Mrs. Duchin died in childbirth.

DOWN BEAT

608 S. Dearborn, Chicago, Illinois

Entered as second class matter October 6, 1939, at the post office at Chicago, Illinois, under the Act of March 3, 1879. Copyright 1948. By Down Beat Publishing Co., Inc.

Subscription prices, \$3.00 a year in the United States; \$4.50 in Canada (Canadian Dollars) \$4.00 elsewhere. Down Beat is published twice-monthly. Printed in U.S.A. Registered U.S. Pat. Office.

VOL. 9, NO. 4

CHICAGO, FEBRUARY 15, 1942

15 CENTS

Plans His Own Jump Band



New York—Georgie Auld has been listening to young musicians around town with an eye toward forming a band of his own, comprised strictly of talented unknowns. Auld was a member of the Artie Shaw 32-piece combo which folded last month. Georgie's plans are not definite, he told the *Beat*, but he has Artie's help and blessings. If Auld finds the men he wants he'll go out with a full-sized group shortly.

Louie, Wife Out of Tune

New York—A referee last week heard both sides of the Louis-Alfa Armstrong case and a decision was expected sometime this week. Louie's wife Alfa is asking \$250 a week for separate maintenance in addition to \$5,000 for attorney's fees.

Mrs. Armstrong is not asking for a divorce. That point was brought out with emphasis throughout the proceedings.

Alfa is the trumpet player's third wife. They have been separated for some time. Armstrong and his band wound up a solid week at the Apollo Theater in Harlem and continues to record for Decca.

New Band of Coot Williams On Chi Stand

Chicago—In a surprise booking which delighted followers of Cootie Williams, the new Cootie Williams orchestra opened at the Grand Terrace last week for an indefinite engagement—the first job for the Mobile trumpet player and his newly-assembled aggregation.

Don Stovall popped up in the Williams reed section, on baritone, and Greely Walton was on tenor in place of Franz Jackson, who has left the band. Cootie had been rehearsing in New York with three trombones, but Sandy Williams was missing on the job here. Cootie said he had decided to use only two sliphorns.

Otherwise the personnel was exactly as published in *Down Beat* (page 2) Feb. 1.

While the band was admittedly rough, it offered a lot of surprises and kicks for the Chicago musicians who have been dropping in to dig the Cootie's efforts. Band is broadcasting almost nightly from the spot.

'Petrillo Gave Us Trouble but We Won!' AFRA Enrolls Bandleaders Who Speak Lines over Air

Los Angeles—A successful drive by the local office of the American Federation of Radio Artists to add all band leaders and musicians who perform as actors or singers on the air to its membership rolls resulted in AFRA affiliation by Kay Kyser, Bob Crosby, Paul Whiteman and members of

Charlie Tea Out of Jimmy Dorsey Band

New York—Charlie Teagarden's stay with the Jimmy Dorsey band lasted less than a week, and Charlie again is talking of plans to reorganize a band of his own and carry on.

Teagarden joined Dorsey's trumpet section at the Palace Theater in Cleveland, but before the week was ended had made an exit after arriving at an understanding with Dorsey and the band's manager, Bill Burton. When the Dorseyites opened at the Michigan Theater in Detroit, and later at the Hotel Pennsylvania, New York City, Teagarden was missing. Andy Russo on trombone and Chuck Gentry on sax are new faces, however.

Dorsey was searching for a new trumpet player. He's always used three trumpets but now wants four. With himself on alto, he now has six saxes. And four trombones. Teagarden may resume as a bandleader, although his first venture in front of a band was unsuccessful. The Dorsey band is set at the Penn Hotel until May, broadcasting over NBC.

Army Nips Jan Savitt Pianist

New York—A Manhattan draft board grabbed Jack Pleis, Jan Savitt's star pianist and arranger, and pulled Pleis right out of the Savitt band last week while Jan and troupe were in the middle of a date at the Sherman Hotel in Chicago.

Pleis reported for service Feb. 6. Jack Kearney, Jan's manager, was looking for a replacement.

Ex-Chirper Set for Flicker Career

New York—Blonde and blue-eyed Vivian Blaine arrived in Hollywood last week with a Twentieth Century-Fox contract in her purse. Only 20, Miss Blaine until recently was a singer, working as a single in New York. Previously she had worked with Halsey Miller, Al Kavelin and Bobby Byrne. Standard Records in a nationwide campaign held in the nation's army camps selected her as "Miss Lo-Lo-Lita—Sweetheart of the Army" and that honored led to her screen contract. Ray Levitt pic.



CANADA and FOREIGN

BUFFALO, NEW YORK

1A44

N. Y. N. Y.

1528 BROADWAY

Wingy Jumps Over Traces, Hops Honeymoon Express

Los Angeles—Wingston Manone, the old New Orleans Nightingale, caught the news spotlight here again this month by hightailing for Las Vegas, Nev., from Hollywood on the night of Jan. 25 and taking unto himself a wife, 18-year-old Doris Jean Murphy, a Boston deb, it is understood.

Asked how it all happened, Wingy said, "Well, just like this. About a year ago I met Doris at the Casa Manana. I was doing a bit of a jam session with Jack Teagarden. Seems she liked my music. Had been following it for years. Had every one of my records. She asked me for my autograph. I gave it to her and asked her for her phone number. She gave it to me and before long we were going together. Then one night I said 'let's get married'—and was I surprised



Wingy

when she said 'yes'!" Wingy, whose first name was revealed in the newspapers to be Joseph, is playing here with his own combo at the Streets of Paris, a Hollywood Blvd. nitery in which he also holds a financial interest.

Harriet Clark Resumes Act

New York—It's a return to professional life for pretty Harriet Clark, estranged wife of Charlie Barnet, who rejoined Sonny Dunham's band last week as featured fem thrush sharing vocal assignments with Ray Kellogg.

Miss Clark became a mother late in December. The baby was named Charles Daly Barnet, Jr. She replaces Ann Hallow with Dunham. Before she quit to become a mother last fall Miss Clark sang with Dunham and recorded a couple of sides for Bluebird with the band.



Shadrack gets new treatment now that Ford Leary (center) has joined Muggsy Spanier's band at the Arcadia in New York. Leary, trombonist and vocalist, is outlining the arrangement with Fud Livingston and Spanier. Muggsy's first records, for Decca, are to be issued this month. Ray Levitt Photo.

Barnet Shows New Ork; Sid De Paris on Horn

New York—Charlie Barnet is, either colored or ofay. back in action. The mad mab, who recently became a father, debuted his new crew at the Regal Theater in Baltimore and tomorrow (16) opens at the Hotel Brunswick in Boston for at least a 4-week engagement.

Barnet originally intended to use a full string section in his new outfit, but after a couple of rehearsals blew his top and fired the section. The strings didn't achieve the effects he wanted. As a result, his new outfit shapes up pretty well like his previous band.

Negro on Trumpet
Sidney DeParis, Negro trumpeter recently with Zutty Singleton and Benny Carter, is being featured in the brass section. Vocalists are Al Lane and Hazel Bruce.

The lineup:
Jimmy LaMare, Conn Humphrey, George Bose, Kurt Bloom, reeds; Russell Brown, Wally Baron, Kahn Keens, Bill Robertson, trombones; Sidney DeParis, Joe Ferranti, Buddy McGinness, Neil Hefli, trumpets; Jack Mills, drums; Olin Anderhold, bass; Billy Miller, piano, and Andy Moore, guitar. Anderhold also is colored. Mills was holding the drum seat temporarily. Barnet was looking for a more experienced percussionist,

Wife With Dunham
Barnet's wife, Harriet Clark, rejoined the Sonny Dunham band just as her husband was reorganizing.

The Bluebird record binder which Barnet signed in 1939 still holds good and new discs by the '42 Barnet outfit are expected shortly. Music Corporation is booking. Charlie Weintraub, his former manager, is no longer affiliated with the Barnet band. Weintraub now is in California.

Cliff Leeman, Barnet's vet drummer, is expected to rejoin later.

Dorsey and Turner On the Stove?

Los Angeles—Tommy Dorsey and Lana Turner are supposed to be romancing.

At any rate, the local papers report that Lana gave Tommy a \$1,500 watch.

What the papers missed but which *Down Beat* notices is that both Miss Turner and Dorsey are under contract to Metro-Goldwyn-Mayer studios where the flacks (publicity men to you) are particularly sharp.

Figure it out, yourself.



All-Star Gig band led by bassist Charlie Barber in New York shapes up with (left to right) Max Chamitov, Babe Rusin, Billy Butterfield, Sal Franzella, Hub Lytle, Reggie Merrill and Ellison Harvey. Barber is shown with manuscript. A former riveter, Barber has worked with Waring and others, now is doing excellent on his own using ace sidemen on jobbing dates.

Only Victor Bands Win Coca-Cola's 'Honor'

New York—The Coca-Cola "Spotlight bands" program goes on and on, and with every passing week bandleaders, musicians, bookers and virtually everyone else in the trade ponders more and more the "mystery" of the Saturday night "winning" bands.

Heard nightly over Mutual, the program features different name bands. The band whose record for the week has sold more than any other record—as determined by Coca-Cola's own "survey" of sales—gets a 30-minute Saturday night shot. But on the first 12 weeks of the program, many an observer was discussing the unusual fact that all 12 bands winning the honor record for RCA-Victor.

Dorsey's Sold a Lot

Jimmy Dorsey, for example, admitted even by his rivals to have sold more dance band records last year than any other leader, has not yet "won" the Saturday spot. Yet he has at least five best-sellers at the moment. He records for Decca. Winning bands on the first 12 programs included Glenn Miller (whose sponsor, a tobacco firm, later nixed his band's appearing on the soft drink show); Tommy Dorsey, Freddy Martin and Sammy Kaye. All are Victor or Bluebird bands.

Neither Decca, nor Columbia-

Fields Whams 'Em In New Jersey; Nab Long Holdover

New York—Shep Fields and his "all reet, all reed" band have broken every attendance record at the Top Hat in Jersey City, just across the Hudson, according to Julie Wintz, manager of the nitery.

As a result, Fields and crew have been held over until March 2. Band broadcasts on Mutual, CBS and WNEW regularly.

Wintz not only manages the club but also leads the relief band.

Report Ventura Dead—False; Playing in S. A.

by HECTOR JOE GARINO

Montevideo, Uruguay—Word has reached here that Ray Ventura, who was reported as dead by the Italian News Agency, has brought a small combo into Buenos Aires, Argentina, after which they are booked into Santiago de Chile.

With Ventura is the famous French saxist, Alix Combelle, who recorded in Paris for Pannassie along with such jazzmen as Benny Carter, Willie Lewis, Django Reinhardt, Eddie South and others.

The famous band, Lecuona Cuban Boys, lead by 88er Armando Orefiche, is at present at the Miramar hotel here and the Casino de Carrasco. This is the Cuban band that came north to the New York World's fair during '40 and '41.

Buddy Cummins Signs with Metro

New York—Buddy Cummins and his ork signed a 10-year personal management contract with Stephin Turpin of Metro Band management here recently. The band will go on a tour of one nighters and then into a location. Buddy was represented by Al Leonard, his attorney. Johnny Files and his orchestra was also signed under similar conditions. Road manager for both bands will be Chester Files of Metro.

Mark Warnow Using Benny Carter Scores

New York—One of the best assignments of his career was handed to Benny Carter two weeks ago when Mark Warnow, musical director of the Lucky Strike *Hit Parade*, signed Carter to turn in a minimum of two scores a week for the 35-piece orchestra on the show.

Although Negro arrangers are rarely used on big commercial shows, Warnow has occasionally employed others before, and was quoted as saying that he would always make his selections without regard to color lines.

Benny, closing at the Famous Door on February 4, was left with the choice of remaining in town as a permanent staff man with Warnow, or going ahead with his plans to re-form his big band for a road show costarring him with Maxine Sullivan.

Segure, Ofay, Quits 'Lunce' For Rey Combo

New York—Roger Segure, said to be the only white arranger who ever worked full-time for a colored band, quit Jimmie Lunceford recently and now is turning out scores for the Alvino Rey troupe.

Segure scored virtually all the tunes recorded by the Lunceford band for Decca in recent months, and before that he wrote for Andy Kirk.

Lunceford, meantime, added young Tad Dameron to the Lunceford staff. Dameron is a Cleveland boy who won his first press mentions scoring for the Harlan Leonard unit in Kansas City.

Bud Estes, until recently arranger for Rey, now is with Jimmy Dorsey's organization.



Blues Chanteuse . . .

Blues shouter Nora Lee King was once a Major Bowes amateur. Now she's a soloist in her own right, and has recorded *Love Me, Yump Da Da Da, I Ain't Got Nobody to Love* and *Big Chump Blues* for Decca. Miss King also composes. She's currently working as a single in New York bright spots.

Oklahoma Camp Gets Ed Flynn

New York—Ed Flynn, formerly of *Down Beat*, now is on duty with the U. S. Army at Fort Sill, Okla. A first lieutenant, Flynn in January reported at Fort Bragg but two weeks later was transferred to the Oklahoma fort, where he now is studying for promotion to a captaincy rank.

All advertising in the New York area now is being handled through the *Beat's* Chicago office. Dave Dexter, Jr., remains in New York (Hotel Forrest) as New York editor of this publication.

YOU'LL BE "OUT OF THIS WORLD" PLAYING THE

NEW BUESCHER

True Tone

"400" SAXOPHONES

ALTO AND TENOR



"OUR GREATEST
NEW MODEL ANNOUNCEMENT
IN OVER HALF A CENTURY OF
QUALITY LEADERSHIP"

For more than half a century, Buescher True Tone has been a symbol of supremacy in band and orchestra instruments. Buescher Saxophones are world famous for beauty of tone — ease of playing.

This leads significance to the announcement of two new Saxophones — the finest ever created by Buescher — the new "400" Alto and Tenor. For many years the goal of the Buescher Company has been to create the perfect Saxophone. In the new "400" models we believe we have achieved that goal. After you see and try a new "400" we are confident you will agree that here at last has been created the perfect saxophone.

After due reflection on all the great advancements the Buescher Company has made in the past, I say without hesitation — the new "400's" mark the greatest new model announcement in our entire history.

Signed *O. Buescher*

8

YEARS IN DESIGN • TWO
YEARS IN FIELD TESTING
OVER 16 MAJOR IMPROVEMENTS

"Let's build the finest saxophone ever conceived — a saxophone that will enable the great artists to transcend today's idea of playing excellence."

This was the ideal set before Buescher musical craftsmen back in 1934. No time limits. No expense restrictions. This instrument was to be better than anything previously produced throughout the world.

Eight solid years were spent in creative planning — calling for new concepts of design — new mechanisms — yes, even NEW METALS — to achieve this perfection.

It's here today — already receiving national acclaim! Words cannot begin to describe it. You, as a musician, must experience its ability to take you right "out of this world" — soaring to heights of musical creation beyond your fondest dreams.

With all its qualities that give you a new mastery of saxophone tonal expression and techniques, the new Buescher "400" has 16 major construction improvements whose practical value will be quickly recognized by professional artists.

Your local Buescher dealer will gladly arrange for you to see and play a new "400." We urge you to see him soon.

BUESCHER BAND INSTRUMENT CO.
DEPARTMENT 254 ELKHART, INDIANA

SEND FOR THIS FREE BOOKLET

So that you will know the whole romantic story of the new "400" Saxophones, we invite you to send for the booklet "Out of This World." It will put you up to date on all the 16 major improvements in saxophone construction.

Name

Street

City and State



MADE BY MASTERS • PLAYED BY ARTISTS



Phoney Press Release Stirs Monroe; 'I'll Punch 'Em in the Nose

New York—"I'll punch 'em in the nose," bellowed Vaughn Monroe the other night as he read, for the second time, a "news" release sent out by a New York publicity office which inaccurately stated that Harry James had been giving trumpet lessons to Monroe at the Commodore Hotel, where the Monroe band has been rolling up all-time attendance marks.

The release, used once by *Daily News* columnist Danton Walker, (who failed to verify before printing) was received by *Down Beat*.



Monroe

Even after Walker ran the item the office, headed by Harry Sobol and Ted Hartman, again sent out a paragraph reporting that James was "instructing" Monroe in trumpet technique.

"Harry James is innocent and I don't blame him," Monroe said, "but it's a cheap and damaging way to plant his name in the columns and trade papers. Harry plays more trumpet than I but I'm damned if he teaches me. I started studying horn even before I took up voice when I was 14 years old and I made a good living blowing my horn in dance bands which toured all over the nation long before I formed my own band. It was my trumpet that held my job, not my voice. Who are Sobol and Hartman? I'll punch 'em in the nose if they come in here."

James Denies Story

To make the publicists look even worse, James denied he ever gave Monroe a lesson. Sobol-Hartman at the time were handling the James account but had no affiliation at all with Monroe, whose

press relations are handled by Jimmy McCarthy. "Just for the payoff," Monroe added, obviously peeved at the tactics employed by the press agents, "is this. I never even met Harry James until long after our band opened at the Commodore here. Harry will tell you so himself."

Millinder Ready For Air Raids In Special Bus

New York—Operating on the theory that air raids are not only possible, but highly probable, especially along the eastern coastline, Lucky Millinder this week will take to the road on a lengthy tour in a huge motor bus which has been carefully camouflaged to foil enemy aircraft, should they appear.

Millinder and his troupe, with Sister Rosetta Tharpe, are winding up a long and highly successful engagement at the Savoy Ballroom in Harlem. Under Moe Gale's direction, Millinder has made a brisk comeback in the last six months. Records for Decca also have helped make Millinder a box-office attraction.

The specially-painted bus was Gale's idea to assure the band's arriving on time on one-nighters. From the air, it is virtually invisible, so cleverly have painters blended it with the color of highways in this section.

He's Playing Chu's Sax, Now



Proud possessor of the late Leon (Chu) Berry's golden tenor saxophone is Bunny Bardach of the Bobby Byrne band. Bunny bought the horn from a Chicago music store which repossessed it after Berry's death. He is shown here taking off on a hot phrase. The Byrne crew is currently on tour. Rube Lewis snapped this pic in Chicago.

Frank Carlson Ready to Go

New York—Woody Herman's drummer Frankie Carlson was expected to rejoin the band sometime this week after a couple of weeks on the inactive list. Carlson was stricken with appendicitis while returning to New York from California, where the Herman herd made a movie for Universal.

An emergency operation, performed at the Fillmore Hospital in Buffalo, kept Carlson off the last Herman record date. Davey Tough substituted. Frankie was coming along great and was to rejoin the herd shortly. The Herman band is on tour.

Bill Darnell a Langdon Private

New York—Bill (Blackie) Darnell, the off-and-on male vocalist with Bob Chester's band, is back in the army as a buck private. Released several weeks ago because he was over 28, Darnell was recalled and is now on active duty at Camp Langdon, N. H.

Possibility that Darnell will sing on a Boston radio station, as a morale division officer, still exists. Camp Langdon is near Portsmouth.

The DeARMOND LINE

Magnetic Guitar Pickup reproduces only the true tone of the strings. No pick noise! Easily attached to any guitar.



Tremolo Control a new proven development. Makes solo playing a pleasure. Adds feeling and depth to your playing. Try one today. Handled by all leading dealers everywhere.

Write for FREE literature on the Magnetic Guitar Pickup and Tremolo Control

Manufactured by
ROWE INDUSTRIES, INC.
3120 Monroe St., Toledo, O.

Don't Tell Anyone but Long Chirper Helen Young is Wed

New York—Only a few days before he entered the army as a selectee, Oggie Davies surprised his friends by marrying Helen Young, Johnny Long's vocalist, in a quick ceremony which they thought was a secret.

It was the efforts of Bub Miley, Long's road manager, to keep the event a secret that enabled the news to leak. In asking the press to "forget the story" Miley unwittingly tipped off editors.

Davies was guitarist with the Long band since its inception. His bride continues as Long's chirper while Bill Uttig, from Dean Hudson's crew, is new in the band as Davies' successor on gitbox.

Long and band, after playing for President Roosevelt in Washington at the annual Birthday Ball, now is on tour. Johnny himself expects to marry Pat Waters, actress, sometime this spring.

Lena Horne Set to Open At New Troc

Los Angeles—Reopening of the Trocadero with Duke Ellington's band, after many "postponements," is now definitely off the schedule. Felix Young, who was behind the Trocadero deal, has taken over the modest Scheherazade, farther west on Sunset Blvd. and announced that it was to open this month as the "New Troc."

Still on the slate for the new set-up were the Katherine Dunham Dancers, Lena Horne, and Art Crippen's ork, all of whom were in on the original Trocadero deal. Crippen, who held the ork spot at the old Trocadero for many years, is to the movie society crowd here what Meyer Davis is to Park Avenue—the final touch. But Ellington is out of the picture for keeps, which is more than all right with him because he's currently hitting a terrific stride as a theater attraction. Duke is also set for the Trianon here in the early spring.

Society Leader Is Bankrupt

New York—Ernie Holst, "society" bandleader and fiddler, has filed a voluntary petition in bankruptcy here. Although he has played the so-called "top" spots in both New York and Chicago for a decade, Ernie listed liabilities of more than \$12,000 and only \$550 in assets.

Holst, in his petition, said that in 1940 he earned \$11,735 and in 1941, a total of \$5,451. His creditors are not in the trade, his petition revealed.

Six Strings for Harry James

New York—Harry James added two fiddlers to his band two weeks ago, making six strings in all.

Sammy Kaplan, recently with Artie Shaw, noted for his hot gut-scrapings, and John DeVoeedt are the new additions.

James and ork are now on tour, playing college dates. Helen Forrest and Jimmy Saunders remain his featured vocalists.

NEW FACINGS MAKE NEW MOUTHPIECES! CONSERVE RUBBER!

\$2 gives you an exact duplication of facing used by your favorite saxophonist or clarinetist.

LEO COOPER
218 South Wabash Ave., Chicago

HAMILTON
MUSIC STANDS
Still the best buy

Can't Get Worse!

New York—Before the war started, Al Donahue was in charge of supplying bands for 35 ships making regular cruises out of New York for foreign ports.

Donahue now has one ship. And last week he received a letter from the Alcoa Steamship Co., operators of the remaining boat, requesting Donahue to reduce the orchestra from four men to one musician. "We desire the remaining musician to be a piano player," the letter stated. "Present conditions do not permit us to carry a full orchestra."

Reunion



New York—Bob Chester was given his first saxophone about 13 years ago, in Detroit, when Jimmy Dorsey of the Paul Whiteman band got real chummy with Chester. Last week, at the Strand Theater in New York, Jimmy and Bob recalled old times. Peculiarly enough, Chester's band followed Dorsey's into the theater. Jimmy now is at Hotel Penn here; Chester is on tour. Pic by Ray Levitt.

Higgy's Horn Lost In N. Y. Fire; Allen at Liberty

New York—The trombone which Jay C. Higginbotham has used to blow his way into topflight circles, and win places on many an "All-American" band, was destroyed by firemen's axes during a recent fire at the 181 Club, where Higgy was playing nightly as a member of Henry (Red) Allen's ork.

Allen saved his trumpet. Jimmy Hoskins, drummer, said his drums were not hurt badly. "Just singed the hides a bit," said Jimmy.

The band was not out of work very long. Red took the crew, including Higgy with a new trombone, into the Famous Door, West 52nd Street hot spot, exactly a week after the fire for an indefinite engagement, following Benny Carter.

Bob Bach Set On WMCA Slot

New York—Bob Bach is the new man in charge of all recorded programs on station WMCA here. Formerly Will Bradley's publicity shark, Bach also conducts the "Platterbrains" show heard every Saturday night over WMCA which features guest bandleaders and quiz questions.

Bach succeeds Paul Shiner, who entered active army service last month.

ROTH

Famous

for

BAND INSTRUMENTS

SCHWEL & ROTH INC.
2845 Prospect Ave., Cleveland, Ohio

The DeARMOND LINE

Magnetic Guitar Pickup reproduces only the true tone of the strings. No pick noise! Easily attached to any guitar.

Tremolo Control a new proven development. Makes solo playing a pleasure. Adds feeling and depth to your playing. Try one today. Handled by all leading dealers everywhere.

Write for FREE literature on the Magnetic Guitar Pickup and Tremolo Control

Manufactured by
ROWE INDUSTRIES, INC.
3120 Monroe St., Toledo, O.

HAMILTON
MUSIC STANDS
Still the best buy



Farewells to Ed Flynn were said last month in New York at a "going away" party tossed by Sy Devore and Bill Burton. Shown above with Devore (left) and Jimmy Dorsey is Flynn, former *Down Beat* rep, now a first lieutenant at Fort Sill, Oklahoma. More than 100 attended the party at the Mayflower hotel. Dorsey opened at the Pennsylvania hotel last week for a 3-month run. Pic by Ray Levitt.

Theater Must Play 'Anthem' If Only from the Basement

by SIG HELLER

Milwaukee—The Milwaukee local and the Davidson theater engaged in a war of nerves over the playing of the national anthem last week, and the result is that the *Star Spangled Banner* is being played at each performance.

Manager Cyril Grody of the theater has been shelling out \$285 a week for a six man theater group that didn't play. The ork was willing to play but the type of entertainment dispensed by the Davidson did not call for music and Manager Grody didn't want any. However, he did not mind paying the weekly salary as long as the orchestra remained silent. This, however, did not coincide with union president Dahlstrand's patriotic views.

Pit Full of People

Dahlstrand contended that the *Star Spangled Banner* should, and must be played at each and every performance, and advised the theater management that the orchestra would have to be allowed to play this one piece at least, beginning the next day. When the musicians arrived at the theater to play the national anthem, they found that seats had been placed in the orchestra pit, and there was no place for them to sit. The management advised that the demand for seats had been so heavy that seats simply had to be installed in the orchestra pit.

This did not please Dahlstrand at all so he promised that the stage hands would be called out on strike and advised the theater management that the musicians would play if they had to sit on the stage.

After Dahlstrand was said to have threatened to expose the theater to Government authorities for lack of cooperation on the *Star Spangled Banner*, and after much arguing back and forth, the band was finally placed in the only suitable space left vacant—they sat in the cellar and played with the door to the orchestra pit left open, so that the music could go up through the door and out into the theater.

Back into Pit?

No one knows why Manager Grody didn't want musicians around but he was apparently satisfied with having the music as long as he didn't see the musicians. The *Star Spangled Banner* is being played at each theater performance now, but Dahlstrand is watching the ticket sales very closely, and as soon as the heavy demand subsides, he is going to see that the musicians get back into the orchestra pit.

New Welk Flack

Chicago—Joe S. Daurer, for the past three years associated with the Rudolph Wurlitzer company, De Kalb, Ill., is now public relations director for Lawrence Welk's ork.

Sponsor for Freddy Martin

New York—Freddy Martin is back on the air with a sponsor. The tenor-saxist, more popular than ever as a leader as a result of a string of three best-selling platens, took over Orson Welles' Lady Esther spot Feb. 9 and will be heard every Monday over CBS with his band.

Martin has broadcast for the cosmetics account before. Welles had to drop the program. He's soon to make a motion picture in South America.

The ork currently is playing the Waldorf-Astoria Hotel here. Freddy and men celebrated their tenth anniversary last October.

Scott Set for Blue Gardens Job

New York—Raymond Scott's revamped band will move into Blue Gardens in Armonk for at least a 15-week run starting March 17. Scott will follow Bob Allen's crew, currently at the spot, about an hour out of Manhattan.

Scott also is set to begin recording for Decca soon.

Jimmy, Tom Dorsey In Film Together?

New York—Metro is attempting to sign a pact with Jimmy and Tommy Dorsey which will star the two noted leaders, and their bands, in a flicker musical slated to start next fall on the coast. While Tommy has already performed in films for the studio, Jimmy's work on the screen has been strictly for Paramount, and Metro is reported doing some fast and fancy dickering to bring the sax-clary playing Dorsey's signature on the line.

Also on Road Together

The plan would not only star the colorful brother pair in a gigantic picture, but also send both Dorseys and the two bands out on the road in the summer to do benefits for the Navy or Army in auditoriums in the larger American cities. Thus the pic would be well-ballyhooed months before its actual release.

Such a tour would probably get under way in May when Jimmy closes at the Pennsylvania Hotel here, his current stand, and when Tommy leaves the Paramount Theater, New York. Both wind up

their respective engagements at about the same time.

Reunion Idea a Natural

Bill Burton, Jimmy Dorsey manager, flew to the coast two weeks ago to huddle with Metro bigshots but has not yet signed. Tommy, it was said, is ready. The idea is a natural, the studio believes, inasmuch as a reunion of the two would be news in itself. Probably the only stumbling block now standing is Jimmy's demand for money. He was paid more than \$85,000 for his Paramount work in *The Fleet's In*, to be released shortly, and Burton is demanding more for the Metro appearance.

\$10,000 FOR OLD MOUTHPIECES To Introduce Sensibly Priced Selmer Plastic Mouthpieces

To introduce 10,000 players to Selmer Plastic Mouthpieces quickly, our dealers have been authorized to make this offer: Bring in your old mouthpiece. Regardless of its age or condition, you will receive a \$1 trade-in allowance for it on a new Selmer Plastic Mouthpiece.

SAVE MONEY —Brighten Your Playing!

Perhaps you're struggling along with a dull, lifeless mouthpiece simply because you do not care to pay \$8 to \$12 for a new one. You'll go for this offer, then, because it brings you a modern, responsive Selmer Plastic Mouthpiece at a saving of \$3 to \$6. After trying a Selmer Plastic Mouthpiece, we believe you'll agree that it's alive with vibrant tone qualities. We know you'll hear the dazzling brilliance it gives your tone. And we know you'll like the eager response it gives your saxophone or clarinet.

ACT NOW Before Offer Expires.

Naturally, on a mouthpiece that's already sensationally priced, we can't continue our \$1 trade-in offer indefinitely. So act now and give your playing all the advantages of a modern, brilliant Selmer Plastic Mouthpiece. Call on your local dealer today! If he can't supply you, write SELMER, Elkhart, Indiana.



If Your Dealer Hasn't Heard About This Offer, Show Him This Coupon!

Your Choice of Finest White Plastic or Lower-Priced Black Plastic.

\$1.00 TRADE-IN ALLOWANCE ON Selmer PLASTIC MOUTHPIECES

Selmer White Plastic Mouthpieces combine striking appearance with amazing playing characteristics and fine workmanship.

No. 310—White Plastic Clarinet Mouthpiece \$5.50 (with trade-in \$4.50)
No. 311—White Plastic Alto Sax Mouthpiece \$6.50 (with trade-in \$5.50)
No. 312—White Plastic Tenor Sax Mouthpiece available later.

Selmer Black Plastic Mouthpieces are similar in design and performance to the white mouthpieces but are not quite so finely finished.

No. 313—Black Plastic Clarinet Mouthpiece \$4.50 (with trade-in \$3.50)
No. 314—Black Plastic Alto Sax Mouthpiece \$5.50 (with trade-in \$4.50)
No. 315—Black Plastic Tenor Sax Mouthpiece available later.

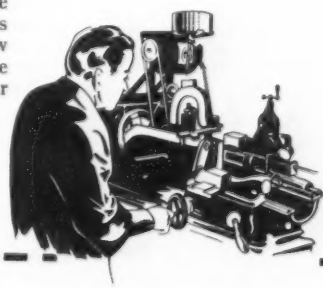
Your Choice of 4 Easy-Playing Selmer Facings (HS* Clarinet and M20 Sax facings are preferred by most players).

| Clarinet | Tip Opening | Length | Sax | Tip Opening | Length |
|----------|-------------|-------------|-----|-------------|------------|
| S | Medium | Medium | S20 | Med. Close | Med. Short |
| HS | Close | Medium Long | M20 | Medium | Medium |
| HS* | Med. Close | Medium Long | M30 | Med. Open | Medium |
| HS** | Open | Long | L30 | Med. Open | Long |

FINE WORKMANSHIP

Picture above shows Selmer workman facing Selmer Plastic Mouthpiece on our special Roto-Lap machine, only one of its kind in the world. These mouthpieces are formed in expensive steel dies by high pressure injection. This gives you a facsimile of the great original models and insures a vibrant, close-grained plastic structure. Proportioned throughout for radiant tone and eloquent response. Packed in plastic tubes.

Note to Dealer: You are authorized to allow any player a \$1 trade-in allowance for his old mouthpiece on any mouthpiece listed above. We compensate you by allowing you a retail credit of \$1 on Selmer Plastic Mouthpieces billed to you between now and March 30.



Ray McKinley Spills Plans After Bradley Split-up

by JACK HESS

Morgantown, W. Va.—Ray McKinley, who will part from Will Bradley this month (16), disclosed his first plans to the *Beat* here recently where the Bill Bradley ork played for the annual military ball on the West Virginia university campus.

McKinley will take into his new band two present members of the Bradley crew, Pete Condoli, trumpet, and Mahlon Clark, clarinet. According to McKinley, Clark who has already left the Bradley band will be very heavily featured in the new orchestra.

In the arranging department, McKinley will employ Perry Burgett, a Lafayette, Ind., lad whom Ray thinks is a great find, and Leonard Whitney, formerly with Bradley.

Mann to McKinley's Spot

Bradley himself said that Shelley Mann will take over McKinley's hide pounding duties. It is interesting to note that McKinley got Mann his first big time job with Bobby Byrne. Mann at the present time is touring with a band playing USO benefits. Bradley also plans several drastic changes in his line up. He intimated that he would start out with a new band soon, too.

McKinley will commence rehearsals early in March and will debut his band April 10.

The Bradley band has already lost a couple of key men. George Koenig, altoist, has gone into the service. Ray Bellar replaced him. Doc Richardson, Bradley's manager, abruptly joined the navy several weeks ago. He has not been replaced. And Bunny Snyder, first trumpet, is due to leave any day.

Dennis' Hurricane Binder Stretched Six More Months

by CHARLOT SLOVIN

New York—Dave Dennis, who left Pops Whiteman a while back to form his own outfit, was booked into the Hurricane for two weeks and held over for six months. He has just been signed up for another six, completing a whole year in an ideal spot with a swell line-up.

His personnel includes Ben Feinman, pianist with the Yacht Club Boys for six years; Bobby Jones, cornet player with the Casa Loma band for three years; Irving Kramer, alto from Shep Fields; Al Weinstein, tenor from Ted Lewis; Don Trimmer, tenor and radio contractor for D'Artega and Muzak; Al Buntman, trumpet; Merrill Klein, bass; Billy Schulze, drums; and Dennis himself played fiddle before he joined Whiteman from Gene Goldkette and Abe Lyman.

Watch out for a new song entitled *Keepin' Our Big Mouth Shut*, written by Mat Dennis, who wrote *Everything Happens to Me* and other hit tunes. Completely new idea on a patriotic theme, and a tune that sticks with you.

Ralston Joins Benny Goodman

New York—Benny Goodman's choice for a successor to Chuck Gentry, who quit Benny last month to go with Jimmy Dorsey, is Art Ralston.

Ralston joined the band at Hotel New Yorker. He plays every reed instrument. For many years he was heavily featured in the Casa Loma band.



Ballad for Blackouts

The Merry Macs, singing group, practise chirping by candle light behind blackout curtains. Grouped around their "blend girl," Mary Lou Cook, are Ted, Joe and Judd McMichael. They're heard on the Herbert Marshall show over the Blue network, which originates from the West Coast.

Seeks Cleanup of 'Spy,' 'Foreign Saboteur,' Rumor

by DON LANG

Minneapolis—Rumor has spread among the small towns along the Wisconsin side of the Mississippi river that Whoopie John Wilfarth of the famous old time band of that name, was in jail—picked up by the FBI.

From this harmful rumor, with its whisperings of "espionage," "German spy," "saboteur," came the astounding story of what has happened to a modern day dance band.

Whoopie John, born in New Ulm, Minn., of German descent as are most of the births in this section, first had a hint of his present trouble about a year ago when, upon reaching a one nighter date at Stevens Point, Wisconsin, some of the town's "leading citizens" could hardly believe their eyes. They were certain he had been using his music as a means of traveling around the territory to acquire information by associating with influential people, that he had been sending money back to Germany, etc., and that, finally, he had been deported to Germany as a spy.

Hurt Business

Even last month, a St. Paul women's club was set to cancel his engagement because of these rumors.

The band is on a bad kick now with these persistent rumors of his "deportation" in nearly every town along his route, newspaper men getting him and members of his band out of bed at all hours to confirm or deny the rumors, over and over again. Coming into a Chaska, Minn., spot at night the band found all their discs taken off a juke box. This also happened in downtown St. Paul.

Whoopie, who has been on the sick list for some two years now, must accompany the band now (to be seen by the dancers) to spike the present rumors of being on a German-bound boat. His attorney has been working on this strange case for some time now, but it appears nothing can be done. He is a "foreigner" because his grandparents came from the Black Forest of Austria, even though his dad had a potful of Liberty bonds during the last war. Some claim even the costume he wears on the stand is "foreign and subversive."

Much Rivalry Prevails

Because rivalry among bands is high in many small southern Wisconsin and Minnesota towns, Whoopie John believes these ru-

No Worcester Blackouts; Names Flock in

by MICHAEL STRANGER

Worcester, Mass.—A round of this town's nite spots and theaters certainly dispels any illusions that possible blackouts may drive away the customer. Probably the most outstanding is the Plymouth theater where in a short space of time the great and the greater names in music such as Dolly Dawn, Ted Lewis, Jimmie Lunceford, Tommy Tucker, Charlie Spivak, Lionel Hampton, Glen Gray, Al Donahue, Sammy Kaye, Orrin Tucker and Claude Thornhill have played capacity houses.

Maestro Mickey Sullivan, currently at the Lido cafe, reports that it will take more than a blackout to scare him or the boys in his band, now that the management has renewed contract. Mickey is scouting for another gal singer for the band that is still packing them in nightly after 74 weeks.

Violinist and emcee Merwin Brown of the Adams-Mitchell-Pichette Silver Rhythm orchestra, playing at Oxford's Bolero Inn, is out of the lineup due to hospital treatments.

Trio Plugging Soldier's Tune

by BILL SANDERS

Tampa, Fla.—The Floridan trio, Art Mix, vibes; Ray Lucas, clarinet, and Jerry Fitzgerald, bass, have been plugging a tune titled, *Didn't I*, written by Pvt. Bob Smith from New York, who is stationed at Drew Field here.

Several leaders have been eyeing the tune after hearing a platter of the melody. The trio is currently at the Floridan hotel bar.

Closest competition to the above trio is Marvin Scott's band at the Tampa Terrace hotel. Using an eight piece combo, four girls and four boys, Scott specializes in dinner music. The girls are formerly from the Coquettes all-girl band.

Jimmy Murray Shaping Up as Fine Sepia Ork

by TED HUMES

Pittsburgh—Colored jazz units are steadily seeping into the city in an attempt to replace the trivial music which engulfs the town with that of the real stuff. This apparently is taking effect judging from the attendance at spots where the sepia boys are dishing it out to jazz-starved Pittsburgh. The result is hot fans may go to any number of places and hear their favorite combos jam.

One of the most promising of these is Jimmy Murray's 11-piece aggregation whose solid rhythms at the Colonial Recreation inn are creating much talk in Smoke-town and outlying sections. All are from Local 471 and one of the few really local outfits currently clicking here.

The band consists of Grover Lofton, Ray Crawford, R. C. Hampton, George Thomas, saxes; Jimmy Murray, John Micheaux, valves; Walt Harris, trombone; Linton Garner, piano; William McMann, bass, and Bill Smalls, hides. The band has six airshots a week. Vocalist George Floyd does most of the fronting while Murray alternates in the brass section.

Previous to their Colonial job, the crew were spotted in Cincy's Cotton club, and a return engagement is in the offing. A 5-man arrangement team is putting out most of the stuff. Following Murray, Joe Westrey, another local sepia fave, takes over with a 10-piece jump combo.

Carl Poole, new valveman for Johnny Long, is a local product making two Pittsburghers in the

Long lineup. Previously with Dick Himer and Ray Noble, Poole was started a few years ago after winning a T. Dorsey contest at a local theater. . . . Cause of much disappointment, was the announcement that Artie Shaw's booking was cancelled due to his illness. Locals have as yet not seen the new ork.

Floyd Campbell, Spots at Regal

Chicago—Floyd Campbell, well-known south side band leader, brought his sepia crew into the Regal theater two days ago (13) after a week on the road with the Ink Spots.

After this week the Spots move on to Detroit but Floyd will remain in Chi, resuming his jobbing on the south side along with his off-night date at the Grand Terrace.

Foster to Chi

Chicago—Chuck Foster's ork, featuring Don Di Flavio, moved into the Stevens hotel here this week (13). Del Courtney bowed out to move over to the Chicago theater for a week.

Confucius he say, "Buy honorable Defense Bond and put Nip-on-knees." Dig this kiddies and if you can't afford a bond get a handful of stamps.

BACH

Authorized Distributors
CHICAGO AND VICINITY

Educational Music Bureau, Inc.

30 E. Adams St., Chicago
(5th floor)

DON'T COUNT PENNIES WHEN YOUR EMBOUCHURE IS AT STAKE
SAFEGUARD YOUR FUTURE EARNING POWER BY GETTING A GENUINE

BACH



Many musicians seek to economize by buying a cheap mouthpiece, and when it fails to give satisfaction, they buy a succession of others. Not only do they spend many times what a genuine Bach mouthpiece would cost, but by using an inferior product they suffer needless worry and annoyance.

The fine playing qualities for which Bach mouthpieces are famous are not found in any imitations. So why not get a genuine Bach?

Visit your dealer or write for our catalog describing the various models.

VINCENT BACH CORPORATION
620 EAST 216th STREET NEW YORK, N. Y.

Please send me your latest Mouthpiece Catalog.
I PLAY ☐ CORNET ☐ TRUMPET ☐ TROMBONE

NAME _____

STREET _____

CITY _____

STATE _____

WHEN IN DETROIT

Bring Your Instrument Troubles to
IVAN C. KAY
DETROIT HOME OF
SELMER and BACH

Our Repair Department Can't Be Beat • Complete Line of Reeds and Accessories
Cherry 4288 • Detroit • 112 John R

popular Piano method

new—Self-instructing—full chords
50 lessons 39 pieces
Teachers—Write for offer
DEHNE'S SCHOOL of popular music
262 MELROSE BLVD.
FOND DU LAC, WIS.

Unknown Sepia Crew Rocks Texas Plains

by JAKE TRUSSELL, JR.

Corpus Christi, Tex.—Jazz-hungry local cats discovered a new band here recently in the form of Hosea Sapp and his Beale Street band, a rough but ready sepia outfit. Band is currently touring with Irving C. Miller's *Brown Skin Models*.

Instrumentation is about as weird as a righteous hot band could ever present: four saxes, two trumpets, drums and piano. Owen Hunt, tenor man, generally carves his fellow bandmen on all solos however. In this writer's opinion, the boys play a potful of gutbucket.

After the show, Sherman Williams, Sapp alto man, led a jam crew of five local colored stars at the Vega club. Featured were Williams on alto, Leonard (Rabbit) Williams on drums, and "Lazy Daddy" Filmore on piano.

Viva Villa!

Not Pancho—But Hees Daughter

by RAY SHEAR

Peoria, Ill.—Authentically Mexican are the Latin and Cuban arrangements of Arturo and his Gay Caballeros. He is considered one of the most versatile and finest pianists to come out of Mexico having played past engagements at the Reforma and Monterrey hotels there. One of the very few genuine Mexican bands, Arturo has a library of more than 2600 Latin tunes.

Gilbert Luna adds a novelty to the ork by occasionally playing his tenor sax without a reed on the mouth piece, producing the sound of a French horn or mellophone. Believes he is the only one who has tried or can do it.

Playing jazz fiddle Jesse Gonzales swings out on his own *Tezas Special*. Formally with Emilio Caceres and Dusty Roades he also doubles trumpet.

Others in the cast are Manuel Garza, valves, git and vocals; Art Lyons, sax; Jesse Compean, sax; Tony Morales, bass and git, and Alex Acosta, tubs. Arturo leads from the keyboard with his vocals.

Remember that world famous Mexican bandit, Pancho Villa? The crews featured canary is none other than Pancho's beautiful dark-eyed daughter, Celia Villa.

The band is on a one month stand here at the Pere Marguerite hotel.

A Sad Day in Minny when Nate Joins

by DON LANG

Minneapolis — Local musicians are looking with regret toward the April 5th departure of Nate Shapiro, manager of Curly's cafe here, when his enlistment in the Marines takes him away from this favorite working spot of Twin City musicians.

Curly's has for many years been the top spot for small band combos, ranking high in the musikers estimation both because of the pay and the treatment accorded to sidemen and entertainers. Most bands have always landed here for at least a six months stay, and usually longer as the Oscar Hirsch band playing there now is well on its way to its second consecutive year.

Best of all, according to the Local 73 men, is the fair way in which Nate has left the bands alone, with a minimum of squawking, as long as they have produced satisfactorily. Curly's is one of the few smaller spots still hiring floor show entertainers so that the musicians can stick to their playing instead of being forced to don hats for "novelty" numbers.



Leemans in L. A., Await Tea Trial

Los Angeles—Cliff Leeman and his wife, Nita, arrived here latter part of January to catch a bit of vacation prior to their trial this month on charge of possession of narcotics. Leeman was playing drums with Barnett here last year when two of Barnett's bandmen were involved in the "marihuana death crash" that led to the arrest of Leeman and his wife.

cupied by the Leemans.

Discovery of the weed led to charges of possession of narcotics being lodged against Leeman and his wife. They were freed on bail and the trial was postponed as long as possible in order not to interfere any more than necessary with Leeman's musical work in the East.

Kudos from Chattanooga for Lanny Ross. For his renditions of *Chattanooga Choo Choo*, Lanny Ross has been made an honorary citizen of Chattanooga, Tenn. He is shown here being presented a scroll by Dixie Walker, emissary of Mayor Ed Bass.

Lift Morand Option

Chicago — Jose Morand and his Latin-American ork have been renewed at the Conly Club on N. Rush street here. Jose's rhythms are bringing him the same popularity he won at the Statler hotel where he broke all dance records for length of stay, including that of Sammy Kaye.

Says JIMMY DORSEY

SYMMETRICUT REEDS

"are a Revelation to me!"

When Jimmie Dorsey tried Symmetricut Reeds for the first time, he took one at random out of the box—and it played instantly and perfectly. He was urged to try others; and although he was loathe to give up the first one, he complied—and they were perfect, too. But that's the *usual* thing with Symmetricuts because every reed is cut and shaped by an exclusive precision process which can't miss. It makes for that perfection possible

only in a fine cane reed. • That is why Symmetricuts have naturally taken over the service of supplying artist players who must have the best reeds obtainable. • Try one at your dealer's or send 10c to cover postage and handling, and we'll send you one, free. Specify which instrument you play and strength wanted, as Symmetricuts come in #2 Soft; #2½ Medium Soft; #3 Medium; #3½ Medium Hard; #4 Hard.

FOR THAT DISTINCTIVE REED QUALITY, DEMAND SYMMETRICUTS
Made from the finest imported cane

CHICAGO MUSICAL INSTRUMENT CO.
 EXCLUSIVE NATIONAL DISTRIBUTORS • 30 E. ADAMS ST., CHICAGO, ILL.

Who Said Jazz Ended In King Oliver's Time?

by DICK SMITH

Eds. Note—L. D. Hall's article in the January 15 issue of *Down Beat*, headed "Why Try to Top Music of Old Timers?" created such a storm of controversy among *Down Beat* readers that it is impossible to print all the rejoinders. However, here are reproduced what *Down Beat* considers the two best arguments on the subject.

Nobody's trying to top the old timers. They're improving them. Anybody with a brain can't say that jazz started and ended with King Oliver. Jazz, in fact, is not what the word should be to describe the music played by those fellows. At least not the stuff that survived. Certainly Teagarden's blues inclination isn't what I call jazz. Those fellows played music best described as inspirational. That is why it isn't written. That is why Mr. Hall is wrong saying originality is to be despised. If the guy plays a horn at all, he should have experienced the fact that you cannot get the same "kick" out of the same pattern twice. In fact to satisfy your own feelings, you have to outdo yourself each time with something better; a newer and better pattern.

"You Have to Feel Music"

Or maybe, he never knew what it is to feel music—just reads it. To me a true "musician" in this field is one who finds in a horn, piano or whatever he indulges; a means of expressing his mood. An artist expresses his mood in colors, a sculptor in lines, etc. All true artists of all types are just trying to concretely portray what they invisibly feel. This feeling certainly doesn't bring repetition. If origi-



Bechet

by the arranger. The best I've heard is when the improviser really improvises. He could use any pattern involving any chord change that his moods seem to require. Rhythmic and chordal accompaniment followed him—not the improviser following the set routine of the accompaniment.

Originality Pays

I appreciate today's tops, but not the ones Mr. Hall seems to like. In fact, the ones he objects to. He mentions Ellington. Probably what Ellington plays goes way over Mr. Hall's musical conception. If he likes to stick to tradition, it's probably because he can't understand Ellington's advanced harmonies and emotional expression.

So in summation, it all adds up to this; originality is what is keeping you fellows in business; it's what brings out a true musician in your line. Where would any field be without improvement. Let Mr. Hall go back and drive a 1920 model car. Same principals involved today but a much smoother

and better product. It's the same with music. First efforts should be appreciated but they must be improved upon. No improvement, no advancement.

by DANIEL SHANSKY

(Conductor of the Mid-Brook Symphony Orchestra)

Only an old man could have the attitude of L. D. Hall. I'm not saying that King Oliver and the men of his time were bad musicians. On the contrary, they gave us the greatest possible heritage of good jazz to work from. That their music and styles of playing has lived on and caused a man to think as does Mr. Hall is ample proof.

Music Mirrors the Times

But, how can anyone condemn the Duke and other fine musicians of today for straying from the beaten path. Music is essentially a mirror of the times of the composer and we live in a totally different world than King Oliver, Bix and the rest. It is only natural that our music should be different and even our way of playing the old stuff. Youth demands progress and an expression of its own. Ellington has answered that demand with a music equal if not finer, in its own way, to the music of Oliver and the Wolverines.

Using the precepts laid down by the greats of the past, the good musicians of today have evolved a music finer musically, because of a greater technical background, and a combination of what he has learned from the greats of the past and what he feels himself. An instinctive feeling for good jazz is inherent in all good musicians, but they can't and shouldn't all express themselves in the same manner. A parrot can imitate a style but a musician knows what he wants to say and has the technical ability to say it in his own inimitable way.

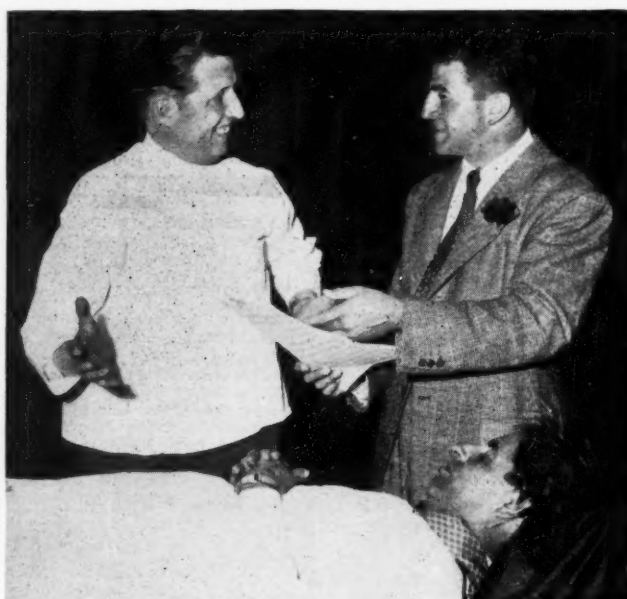
I say that originality is not to be despised but rather to be fostered. Originality is stuff that raises man above the level of the brute. Originality makes for variety since no two men think alike and variety is the spice of life. I hope I have explained sufficiently the reason the better musician of today is "striking out along lines of his own and developing new forms, harmonies and melodies." He knows there is no art so perfect that it can't be improved upon.

Dave Harris Has New Small Band

New York—A possible successor to the old Raymond Scott Quintet got under way here recently when Dave Harris, former CBS tenor man best known for his work with Scott, gathered five men to play some of his own original material.

Featuring Mike Miolla on trumpet, Sal Franzella on clarinet, and three rhythm, Harris revealed his new group in a guest appearance on "Lower Basin Street" last week. He will keep the bunch together permanently for location and studio work mostly in the East.

'This Is My Greatest Undertaking'—Elmer



Chicago—Elmer Albrecht, composer of *Elmer's Tune*, and maestro Dick Jurgens, who introduced the tune, are shown discussing Elmer's second tune, as yet unnamed. In the foreground, stiff as a mackerel, lies Lew Quadling, Jurgens' pianist. Elmer, an embalmer by profession, lost his job in an undertaking shop when the boss learned that he was spending too much time plugging his own tune. So now, MCA has signed him to a contract and is building a 5-piece novelty outfit around him to be known as *Elmer's Tunesters*. However, Albrecht still holds on to his card in the embalmers' union.

Teagarden to Hollywood With New Trumpet Section

by HARRY DAVIS

Louisville—While Jack Teagarden played the Fireman's ball here late last month localites saw the completion of an entire change of Big Tea's trumpets.

After Jimmy McPartland replaced Truman Quigley while the band was still in Chi, Pokey Carriere left to join Art

Jarrett, who played here the same night at the Armory for the President's ball, and was replaced by Chuck Tonti, 19 year old, from Chicago. Roy Peters came in on first valve from a pit band in a Wisconsin theater. Jack discovered his brilliant lead work while Tea was playing a week's engagement at the same theater in Milwaukee. Quigley went to Ray Herbeck's new band.

Joe Ferrall, one of the main stays in Tea's trombone section, gave notice and is returning to New York, apparently reluctant to go west with the band which begins on location Feb. 13 at the Casa Manana in Culver City, California. The band expects to make a picture and a short. Chuck Campbell is rumored to be leaving his post at Martin Instrument Co., Elkhart, Ind.

Dave Allen, vocalist, was drafted and will not be replaced. . . Jerry Mason, assistant manager, will marry Eleanor Ridgeway, daughter of an NBC exec. . . Sgt. Sid Feller, ex-Teagarden trumpeter, sat in and felt right at home to be able to play with the boys again while the band was here. . . Clint Garvin has taken over Danny Polo's solo spot on clary.

Ellington Refuses To Play Own Tune

For the first time since he wrote *I've Got It Bad and That Ain't Good*, Duke Ellington appeared on a coast to coast broadcast as a feature of the President's Birthday Ball in Detroit where the band was appearing at the Paradise theater. Naturally Duke would like to have been able to play the tune which he has never had the pleasure of playing on the air but because of the nature of the broadcast he refused to play the tune.

Note: *I've Got It Bad* is strictly a torcher with only a heart ailment implied.

Chi Organist Dies

Chicago—Larry Larsen, 47, featured network organist, died Jan. 18 at St. Mary's Hospital here of a heart ailment. He had been a radio organist since 1924 and had continued his broadcasting schedule although ill, right up to within four days of his death.

La PAGE TURKISH STYLE CYMBALS

"The Cymbals That Improve With Age"

Paper Thin—Medium—Heavy



Insist Upon "La Page." Look for the Name on the Cymbal

No cymbals sold direct from factory. See your dealer.

U. J. La PAGE

MANUFACTURER

38 Allen St. Buffalo, N. Y.

TRUMPETERS

Develop Range, Tone and Elasticity with

LIP FLEXIBILITIES

By Chas. Colin, leading teacher of Professionals

Here's what they say:

"Tops"—Charlie Spivak

"Terrific"—Sonny Dunham

"Sane Warm-up"—Bunny Berigan

"A killer"—Billy Butterfield of B. Goodman

"Perfect"—Zack Zarchy of G. Miller, NBC

"The Best"—Roy Eldridge

Send \$1.00 to Chas. Colin

111 W. 48th St., N. Y. C.

"Absolutely Free"—Booklet containing

(5) free lessons. Enclose 10c (Coin or stamps) to cover mailing.

"JITTER" BUGLEY and his HOT LICKS

Presented by the Maker of the New

Bill Bellows—one of our boys will play a tune on the sax and "hold that note" O.K. Bill!

AFTER 20 MINUTES

ISN'T HE HOLDING IT AWFULLY LONG JITTER?

GREAT SCOT HE CAN'T STOP. HE'LL KILL HIMSELF! WHAT A WONDER!

"MIRACLE"
PLASTIC REED
MACCAFERRI'S
"ISOVIBRANT"
"MY MASTERPIECE"
"POPULAIRE"
THE CANE REEDS YOU MADE FAMOUS

AMERICA'S BEST SELLERS
FRENCH AMERICAN REEDS MFG. CO. INC.
1655 BROADWAY NEW YORK CITY

Copyright 1942, French American Reeds Mfg. Co., Inc.

Trio, after Two Years, Still Most Popular Gang in Town

by WALT RELLER

St. Louis—Two years, nightly, at one spot is proof of any combo's ability to deliver and that's the record of the Notables at Hotel Roosevelt's Wonder bar. Three triple-threat men, with Irv Green at the Hammond, Novachord and piano; Nick LaBanic, at tenor sax, violin and clarinet, and leader Forrest Alcorn on violin, guitar, vibes and an occasional vocal, make up the unit, which is unrivaled for variety of musical effects and ability to play any and all request numbers. All three have had great experience with big bands and have yet to back down on their slogan of "you name it, and we'll play it." It's a very well liked unit, both by the Wonder bar management and its clients.

Starr Wintering Here

Another favorite small unit here is Freddy Starr's ork at Hotel Coronada's Jug. Starr is an importation from New York City and has Roosevelt, Waldorf and Park Lane hotel engagements under his belt. He is wintering here and preparing a large band for introduction to New Yorkers this summer which he says "features strings and an unbalanced trombone-trumpet brass section that will really be different. So, here's a timely tip to New York listeners from way out here—if Starr's new big band is as successful there as his small combo is here, get set for something.

Battles of music are in step with the time here and are proving very popular with local cats. . . Tune Town ballroom gave us Herman Drake and Hal Havard and Casa Loma came up with Art Jarrett

Herman Grimes Leaves Combo, Heads South

by FLOYD MURRAY

Seattle — Suddenly breaking up one of Seattle's hottest combos Herman Grimes, local trumpet fave, left his combo at the Dutchman's here and headed south. Grimes, who formerly played with Hampton and other big names and who had been one of this town's favorite jazzmen, gave no reason for leaving, what he intended to do, or how long he would be gone. Close friends believed he had quit the city for good.

Aaron Davis, clary and tenor, took Grimes' place at the Dutchman's. Davis had been working with Palmer Johnson, boogie pianist, and Punkin Austin, drums, at the 908 club. Blowing fair tenor and fine Bigard style clary Davis fits well in his new spot.

Seattle floor shows have been stopped for the past several weeks. A newly formed association of night club owners lay blame for closure on the American Guild of Variety Artists. A baby organization in the northwest, AGVA is headed by Duke Westcott a former showman himself.

"We have forced nobody to close their shows," said Westcott. "We have presented the owners with our scale and conditions and if they are closed they have closed themselves." Bad business due to state liquor and closing laws as well as changes in the political setup have shut several places.

New Fem Chirp For Bailey

Washington—Layton Bailey and his ork, working in its 19th week at the Wardman Park hotel here, has taken on a new fem vocalist, Kay Griffith. She hails from Pittsburgh, Pa., where she had several network sustaining programs.

New Song Firm

Hollywood — Songwriters Harry Revel and Mort Greene have opened their own publishing firm with offices in New York, Chicago and Hollywood and are publishing two RKO scores, *Call Out the Marines* and *Sing Your Worries Away*.



Triple-Threat Men . . . That's the title Mound Citians are applying to this trio which has been held over for two years at the Hotel Roosevelt's Wonder Bar in St. Louis. From left to right are Nick LaBanic, tenor sax; Irv Green, piano, and Forrest Alcorn, vibes.

Dick Jacobs Into Army

Woodmere, L. I. — Dick Jacobs, who formerly conducted the *Band Box* column in *Down Beat*, has enlisted in the United States Army and is now stationed at Fort Hamilton, Brooklyn, N. Y.


Ralph Muzillos Have 8-Pound Youngster

New York—Ralph Frank Muzillo, Jr., tipping the scales at 8 pounds and 2 oz., made his initial appearance two weeks ago at St. Joseph's Hospital, Far Rockaway, L. I. His father is the first trumpeter in Muggsy Spanier's band at the Arcadia on Broadway.



SUPPLYING the "TOOLS"

for Uncle Sam!


The Army, Navy, and Marines need musical "tools" as well as the implements of war. And we are going to see to it that they get them!

Nothing builds morale and stirs men to acts of heroism more than music. In the last war thousands of brass bands and many million voices singing "Over There" brought the urge to WIN. Thus it will be in this war.

The H. N. White Company put many brass instruments into the hands of soldiers in the first World War and it is doing the same now. We're working fast and furious on one of the largest defense orders assigned to any band instrument company — and Uncle Sam is a mighty particular buyer, too!

So, if your order for a **KING** instrument is delayed, you will understand why and we will appreciate your bearing with us.

No. 1 — Scores of new **KING** instruments for the U. S. Government, in the packing room, being made ready for shipment.

No. 2 — H. N. White Company officials inspect a government shipment and then pose obligingly for the cameraman. Left to right — **Ernie Long**, Factory Supt., Case Dept. **Bob Liessman**, Executive Vice Pres. **Fred Koch**, Traffic Mgr. **Roy Mengle**, Factory Supt., Brass Instrument Dept. **Henry Dreves**, Factory Supt., Reed Instrument Dept.

No. 3 — The crated instruments now ready for shipment, are loaded on trucks which will start them on their way to military camps from Maine to California.

5225 SUPERIOR AVE.

The H. N. WHITE CO.

CLEVELAND, OHIO.

Makers of **KING**

CLEVELAND - American Standard and *Gladiator* Band Instruments

JAN. 15, 1942

DOWN BEAT

PUBLISHED TWICE MONTHLY

GLENN BURRS, Editor

CARL CONS, Managing Ed.

Advertising
TOM HERRICK.....Adv. Mgr.
HAROLD JOVIER.....Adv. Sales
R. V. PETERS.....Auditing
BUD CONS.....Production

Editorial
DAVE DEXTER, JR.....New York Editor
BOB LOCKE.....Chicago Editor
EDDIE BEAUMONTE.....Associate Editor
ROY SCHUBERT.....Traffic Mgr.

NEW YORK OFFICE
News—DAVE DEXTER, JR.
Forrest Hotel, West 49th Street • Phone Circle 6-5252

PACIFIC COAST OFFICE
CHARLIE EMGE, 648 N. Rampart Blvd., Los Angeles, Calif.

Opinions expressed by writers in this publication are not necessarily those of Down Beat's editors. To insure return of material submitted for publication, contributors must enclose self-addressed, stamped envelopes. Down Beat is not responsible for unsolicited manuscripts.

DOWN BEAT • Address All Communications to 608 South Dearborn Street • Chicago, Illinois
Printed in U.S.A. by John Maher Printing Company, Chicago

Chords and Discords

"Who Said Frisco Was Jumping?"

San Francisco

To the Editors:

Why not run alternate columns on "Jazz Flourishes in Frisco" and "Jazz Disappears As Local Cats Starve."

David Rosenbaum seems to be luckier than the rest of us when it comes to finding music here. The Casbah, which he seems to have enjoyed so, as per his last article, closed early in December. No name bands, except for Stan Kenton (I thought he was supposed to be setting the world afire back East) and Floyd Ray, who has finally bailed another band out.

However, everybody who went to Sweet's was very impressed with both bands.

Saunders King, who has been putting out the stuff for a long time now at Jack's, has a Hollywood radio offer packed and signed, and left recently with the rest of his Sextet. Saunders has been getting the trade that the Alabam used to have, foremost reason being Sammy Dean, whose trumpet work is reminiscent of both Cootie and Eldridge, which ain't hay. By the way, Bob Barfield, tenor sax man in the combo, will be mighty disappointed at Mr. D. R.'s remark to the effect that the band sounds like Kirby. Both Bob and his audience have the impression that the arrangements the band plays were inspired by Goodman's Sextet discs.

All Jive Is Gone

Anyway, it doesn't really matter what it sounds like since all the jive is gone.

The Town Club has the wailing Bill Owens back and nobody seems to care. Pat Patterson, tenor, has left the band and Barney Peters, sensational drummer, is temporarily filling in. Barney is about the most popular musician in town, and rightly so. He's got everything that any name band drummer has today and more so, but as usual San Francisco is not the place for a good colored musician.

If Bernard Peters had been born and reared in Kansas City, he would be playing with Basie today. Oh, well. He'll be with somebody the equivalent of the Count in no time, and we'll just sit around and mope, absolutely musicless, or have the San Francisco Hot Music Society migrate in a body to New York. Even the H.M.S. didn't have its usual session this month. Watson, pass the iodine.

MARIA RABE

Wanted: A Column on Chicks in Down Beat

Glencoe, Ill.

To the Editors:

How about giving the females a break in Down Beat? Could we not have one column, if only a few sticks at first? The change-over of bands and vocalists is rapid around Chicago, and there would certainly be abundant material on persons currently appearing in this vicinity. A few tips on "How to Dress on a Rapidly Moving Bus," etc., would not be amiss. Those articles by Bea Wain were something like

—only not quite snappy enough. Let's not miss any opportunities for making Down Beat "the most widely read musical magazine in the country."

CATHERINE BUSH

Long Live Bud Hunter!

Trenton, N. J.

To the Editors:

Chu Berry is dead; long live the tenor of Chu—on records. However, don't look now but there is a tenor of like stature over there in the corner, and before anyone brings forth their natural skepticism, let them spin the two UHCA records made by Chicagoan Bud Jacobson's Jungle Kings, two discs on which the kicking-hot reed of Bud Hunter will disarm any such dissident-minded. Hunter graduated with Teschemacher at Austin High School and for his fine work on these four sides is deserving of a big hand.

CHARLES P. ROGERS

Down Beat's Prophet Comes Through

Mattapan, Mass.

To the Editors:

The other day, I ran across the March, 1941, issue of Down Beat which featured a great review of the Jimmy Dorsey band. The editorial writer, 'D.E.D.' prophesied that "Jimmy Dorsey may wind up next December as the biggest band of the year." Truly, a far-sighted prediction for a truly great band.

PHILIP STRASER

"We Should Take It And Like It!"

Hollywood, Cal.

To the Editors:

Who do those drips think they're criticizing? I'm referring to the many self-appointed critics who harp long and loud on the results of Down Beat's poll. After all the public picked 'em, not individuals. We can't all be satisfied and if that's the way the majority wants it, we all ought to take it and like it.

WALLACE (DIP) DA VIS

Re the Merits of Miller

Waterbury, Conn.

To the Editors:

Let me offer my congratulations to Glenn Miller who is doing a fine job not only with his band, but for the soldiers at camps. I am glad to see him win the title of "King of Sweet Music," for I think he worked very hard for it.

HERB SCHLANDER

"How About Ray Noble's All Stars?"

Chicago, Ill.

To the Editors:

There seems to be quite a bit of argument about who is the best alto saxist in the business. Of course the guy you're looking for is Jack Dumont of the Ray Noble mob. His work on Harlem Nocturne is beyond comparison. By the way, who's Jack Ordean and who's he with?

While on the subject of Ray Noble, we may as well stay on it. The guy's got one of the best orks in the country. Besides Jack Du-

Musicians' Kids Off the Record



This little tyke is 14-week-old Bobby Varner, son of Mr. and Mrs. Ernie Varner. His dad plays guitar with Ted Fio Rito's ork and baby Bobby finds his dad's guitar case makes a solid cradle.



Three year old Butch Brown, son of leader Les, holds baby sister Denise before the Down Beat camera for the first time. It's nothing new to Butch who was on the May 1 cover last year with pappy.

Musicians Off the Record



New York—Dig this chick with the baritone! Finding a squeaky pad is her job while her hubby Joe Koch of the Sonny Dunham ork looks on. Betty and Joe are now at Frank Dailey's Meadowbrook with Dunham. It's Joe's big-toned baritone horn which anchors the Dunham crew's reed section.

mont, he has Don Bonnee, clarinet; George Van Epps, guitar, and Manny Stein, bass; any of whom I'd stand up against the winners of their respective sections in your recent poll.

BILL KILLENNY

Complaint Department

Toronto, Can.

To the Editors:

Why leave leaders out of the poll? Thus you pass up such greats as Tea, Louie, Red Allen, Hines, Muggsy, Duke, the Count and other fine artists.

A CANUCK MUSICIAN

Hip! Hip! Hooray For Good Glen Gray

Brooklyn, N. Y.

To the Editors:

In your Jan. 15 issue, a fellow

The Wives by Eddie Beaumonte



Isn't it wonderful about Saxy—he so wanted to go South this Winter and now he's been transferred to Camp Blanding."

RAG-TIME MARCHES ON . . .

NEW NUMBERS

HERMAN—A daughter, Roselle Mary, born to Mrs. Lenny Herman at Bethel Hospital, Brooklyn, Jan. 10. Dad is accordion player in Dick Kuhn's band.

MITTLEH—A son, Ramon Michael, born to Mrs. Louis Macloskey Jan. 6 in Philadelphia. Mother is singer known as Virginia Renault.

POLK—A son, Martin Thomas, born to Mrs. Bill Polk at Holy Cross Hospital, Chicago, Jan. 12. Dad is associated with MCA's Chicago office.

DIGAN—A son, John Digan, Jr., born to Mrs. John Digan Jan. 14 in Queens, N. Y. Dad is an agent with Music Corporation of America.

KING—A son, weighing seven pounds, born Jan. 20 to Mrs. Frank King at Nashville, Tenn. Dad is known as "Pee Wee" King, accordion player and cowboy band leader.

MUZILLO—A son, Ralph Frank, Jr., eight pounds two ounces, born to Mrs. Ralph Muzillo at Far Rockaway, L. I., recently. Dad is trumpeter in Muggsy Spanier's band at the Arcadia on Broadway.

NEWMAN—A son, Stuart Sims, seven pounds, born Jan. 11 in Evansville, Ind., to Mrs. Jack B. Newman. Dad is drummer with Stan Hall ork in Washington, D. C.

TE GROEN—A daughter, born to Mrs. John Te Groen in Hollywood, Jan. 8. Dad is vice-prexy of Local 47, AFM, Los Angeles.

TIED NOTES

LOCKE-DUGGINS—Bob Locke, Chicago Editor of Down Beat, and Norma Duggins, of Kansas City, in Chicago, Jan. 30.

LEVIN-WILSON—Len Levin and Mona Wilson, singer, in Philadelphia recently.

KRESGE-MAHLE—John Kresge, music librarian at KDKA, Pittsburgh, and Phyllis Mahle in Pittsburgh, Jan. 24.

KETNER-OSLIN—Dick Ketner, San Antonio, Tex., radio guitarist, and Jane Oslin, in that city Jan. 24.

FONTAINE-DALE—Neil Fontaine, ork leader, and Marjorie Dale, in Miami on Jan. 25.

KERPSTEIN-HAEHLEN—Howard Kerpestein, member of Eddy Howard's ork, and Dorothy Haehlen in West Allis, Wis., Jan. 19.

MANONE-MURPHY—Wingy Manone, band leader and trumpeter, and Doris Jeanne Murphy in Las Vegas, Nev., Jan. 29.

WILLIAMS-DAVIS—Owen Williams, musician in Junior Maguire's ork, and Beulah E. Davis in Wilkes-Barre, Pa., Jan. 20.

LOST HARMONY

SARGEANT—Emmet R., cellist with the Philadelphia Orchestra, divorced from Katherine Magee Sargeant in Philadelphia, Jan. 10.

FINAL BAR

OSSMAN—Vess, 64, veteran stage and recording musician, died Jan. 22 in St. Louis. He was a banjoist and made many records for Victor.

STEVENS—Leslie, 42, former ork leader, died Jan. 21 in Los Angeles.

HANSEN—Carl, 65, former musician, died Jan. 8 in Hot Springs, Ark.

IBACH—Mathias, 78, member of the Milwaukee Music Association, died Dec. 31 in Milwaukee. He organized and played in many military bands.

LARSEN—Larry, 47, NBC organist, died Jan. 18 at St. Mary's Hospital, Chicago.

WEIDENHAMMER—John E., 74, theater orchestra and band musician, died Jan. 17 in Bridgeport, Conn.

STOKES—Mrs. Marie Gerlach, musician, died Jan. 21 at Rehoboth Beach, Del.

WOSKY—Edward, 58, Iowa musician and bandsman, died Dec. 6 in Des Moines.

wrote into "Chords and Discords" and asked what has become of the Casa Loma orchestra and being an avid "Casa" fan, I should like to inform Billy Blue, that the Casa Loma orchestra played recently in New York and they are doing a very good job as usual. A band such as they are does not need publicity. A person just has to see the words "Casa Loma" on the marquee and they know that they are going to get the best in dance music, and most important "Good Jazz."

JOHN BEVIN

A Frazier Fan?

Ann Arbor, Mich.

To the Editors:

Where does our friend, "Stinko" Frazier, get off saying our Benny is off the beat? As a swing critic, he more than deserves his nickname. He should stick to Mademoiselle.

VERNE FRANTZ

Backs up Bill Barger

Concord, N. H.

To the Editors:

I want to back up the Kaycee boy, Bill Barger, on the score that Herman is an "off the beam drip." That clarinet of his never produced a novel note since he's been

tooting it. If he would only shut up and let his piano and drums give out, he would get someplace.

If Herman's defender, Mr. Moother wants to hear clary as it should be played, let him listen to Fazola with Muggsy's band or to Marsala at the Hickory House in New York. Don't neglect Pee Wee at Nick's in Greenwich Village.

RICHARD HAZELTON

It's Indisputably Pee Wee!

Montpelier, Vt.

To the Editors:

Three-letter Venables' claim is untenable. This guy is bomb-balmy. That Cryin' All Day solo is all broke out with the rambling, passionate pathos that is Charles Ellsworth Russell's stock in trade. Let the unnameable Venables listen to the clary on Tram's Riverboat Shuffle and follow it with that on A Good Man; both are typical Don Murray and easy to tab. Then let him replay the Riverboat solo and switch quick to Cryin' again. It is like one of those now-you-see-it-where is Murray? He is not in the clarinet chair, because Pee Wee is there giving us a hint of what he's going to do to le jazz hot in a few years to come.

ROBERT GRIFFITH

Is Tin Pan Alley Out of Step?

'Sure We Want Victory but The War Songs Still Smell'

by EDDIE BEAUMONTE

Associate Editor of Down Beat

Beginning December 8, the day after the United States were thrown into war, the song publishing industry went on an all-out basis. Twenty-four hours a day. The publishing nabobs, with one eye on the cash register, rounded up every prospective writer and set the gears of the raw music business for full speed ahead. Each wanted to be first. The public was ready for war songs.

Within a few days hundreds of tunes were aborted from the hurried pens of the scribblers. Tunes that weren't worth the ink it took to print them. Tunes that were clothed in phony patriotism and aimed at commercialism. These, observed the publishers, turning both eyes toward the cash register, will raise the morale of the nation. They will drive a sleeping nation to a great solid unity.

But what has happened?

Some Songs Clicked

A few of the songs made a mild click. The mousey bands grabbed

some hoping to catch the ear of the country with something new. A war song. They wanted to join the publishers on the gravy train. Still the majority of these trite tributes to democracy died before their ink was dry. The publishers were amazed. What had happened? The public was ready but no sale. What could it be? Sabotage? They hurriedly checked their machinery for the proverbial monkey wrench. Everything was running smoothly. Songs were coming off the production line like Fords. There must be some other reason. They called in their pluggers. What's holding up our songs? Why aren't they selling? What the hell goes?

The pluggers gave them the answer. THE SONGS STINK. They aren't so good and the name band leaders won't play them. THE NAME BAND LEADERS. The name band leaders won't prostitute their art by playing such cheesy songs.

Who Threw in the Wrench?

There was the monkey wrench. The publishers were frantic. What, they screamed, is the matter with these arty leaders? Are they trying to corrupt the country? Don't they know everyone is war minded, that the nation is ready for war songs? They must be foreign agents, the publishers hurled at the indifferent leaders still with an eye on the cash register which was hardly tinkling by now.

Here is the answer. The name band leaders know that a million half-baked war songs blasted at the public won't build morale. It takes a top-notch tune that can be played well.

So stop the production lines, publishers. Turn off the high-powered juice. Let's start over again. You have the best song writers in the world. Give them a chance. Let them write something worthwhile. If we must have war songs let's have good ones. That is all the name band leaders ask. Is it asking too much, Mr. Patriotic Publisher? Is it?

Pash Partners



Chatting between vocal sets at Chicago's Panther Room recently are Bobby Byrne's two vocalists, Jimmy Palmer and Dorothy Claire. Jimmy incidentally got married last month. He is featured in some recent Les Brown Soundie films and when he sees them, says Jimmy, they give him the feeling of being in two places at once. Pic by Rube Lewis.

Joe Sullivan on Twice-Weekly Wire; Wexler Happy sans Ork

Minneapolis—Still in Milwaukee, but this time without a band, Nate Wexler, local trumpet-piano-etc.-man, is doing a solo back-bar act at the Windup with none of the worries that plagued him before. According to Nate, the place is strictly knock-down-and-drag-out entertainment, with the boss of the place even donning hats and assisting the others.

Twice a week phone calls from Joe Sullivan in New York are keeping fine young vocalist Audrey Hines, now with Claude Ellis at Sleizer's, in a blissful mood. Joe's piano was heard here at Mitch's last summer. . . Red Maddock, carrot-topped leader-drummer at Snyder's, reports top-ranking trumpet Doc Evans may be joining his dixie group. . . For the first time in many, many years Minny is supporting two burlesque houses with a number of musicians employed in the pits. The Alvin, for the first time in our burlesque history, is drawing the so-called "carrriage trade."

The Bev Robey contract at Sloppy Joe's has been renewed for another year. . . The fine Les Brown band at the Orpheum thrilled Minny audiences for the first time the beginning of this month. . . A tasteful band and stage show after the stereotyped offerings of the Clyde McCoy band the preceding week. . . Jimmy Joy replaced Sev Olsen at the Nicollet hotel this month.

—DON LANG

Ex-Our Gang Kids Form Coast Combo

Los Angeles—Among the new bands being readied in Hollywood to make their tries at cracking into the big league this spring is a promising new combo headed by the three Wiedler Brothers, Warner, Jack and George.

Yes, their sister is young Virginia Wiedler, already well known in the movies, and tagged as due to make a real name for herself in *Born to Sing*, an MGM picture in which she is featured and which has just been completed.

Warner and Jack are graduates of Hal Roach's "Our Gang" comedies. All three of the brothers play sax. Warner, the organizer, of the new band, is the tenor man. The other two play alto.

The band was set for week-end dates at the Huntington Beach Casino and was being eyed by Joe Zucca as a possibility for his new band showcase at Hermosa Beach.

Drummin' Man Shows Them How!



"Look at that Gene Krupa go! Isn't it amazing what he can do with a pair of sticks? I'll bet there's not another drummer in the country who could execute that last passage!"



Krupa: "Sure I'll be glad to autograph it. Do you boys play drums?"
"Yes we do. I wonder if you'd mind telling us what you think are the prime requisites for being a good drummer."



Krupa: "First of all there's no substitute for practice and hard work. I used to keep on my rudiments 5 and 6 hours a day—and I still practice them religiously."
"Anything else?"



Krupa: "Yes, there is something else—and it's mighty important. Get a good set of drums. There's nothing that will retard your ability like inferior equipment. Personally, I've tried all kinds and I've never found anything to equal my SLINGERLAND 'Radio Kings'."

Take your tip from Gene Krupa, ace drummer-man of the nation and scores of other top notch drummers like Buddy Rich with Tommy Dorsey, Maurice Purtill with Glenn Miller, Ray McKinley, and Poley McClintock with Fred Waring—see your dealer and try SLINGERLAND "Radio King" drums and tunable tom-toms. They're the finest that money can buy—yet they cost no more.

And try a SLINGERLAND "Radio King" Drumhead—the sturdiest, most responsive head you ever clamped on your snare.

FREE CATALOG!

Send for your copy of the Slingerland Swing Drum Catalog. It's free.

SLINGERLAND DRUM CO.

1327 Belden Ave.

Chicago, Ill.



Gene Krupa

Why Tommy Wouldn't Sign

Movie Dough Eyes Big Wax Profits; New Firm in Offing

by CHARLIE EMGE

Los Angeles—The "trouble" between the RCA Manufacturing Co. (Victor and Bluebird records) and Tommy Dorsey has finally been uncovered and behind it lies a tale that has set the whole music business literally buzzing like a hive of bees.

First inkling that something was wrong between Tommy and the Victor record people came as Victor's Leonard Joy flew to the Coast last month to sign a new contract with Tommy (the present pact expires March 31) and went back to New York without it. It was said that Tommy was simply "terribly busy" and had failed to get together with Joy. There had been a "misunderstanding." Everything was okay now and Tommy would sign the new contract just as soon as the lawyers had checked a few details.

MGM into Record Business?

But now it comes out. Seems Tommy in the course of his picture work at MGM got chatting with MGM's Louis B. Mayer, and he talked about the platter business. Mr. Mayer was surprised to learn of the profits accumulated from phonograph records. He was more than surprised — he was downright interested — when he learned that some of the biggest selling record artists were under

contract to MGM as actors, singers or musicians. There was, to start with, Tommy Dorsey, followed by Judy Garland (Decca), Nelson Eddy (Columbia), and a flock of musical stars currently on the MGM roster.

If a motion picture studio found it advantageous to own or control its own music publishing houses, why not, mullied Mr. Mayer, also own its own recording company? What a tie-up!

Well the chat went so far that Mr. Mayer persuaded Tommy not to sign up with Victor. He's definitely interested in putting MGM cash into a new recording firm and if he does, a partner and principal recording artist in this new firm will be Tommy Dorsey!

The above report is well authenticated. Tommy Dorsey has not signed with Victor and will not sign as long as there is any chance of Mayer's new firm going through. If it does not, he will sign with Victor — if the terms are right. He was in a sulky mood with *Down Beat's* L.A. reporter as this was written and wouldn't talk — but the above facts were verified.

"Crawling with Rumors"

Vine Street was crawling with rumors and gossip about the "new MGM record company" when the first hints got out. Here were some:

Eli Oberstein, who did amazing things for Victor and even more amazing things but in a different way for the defunct American Record Co., would be boss of the new firm.

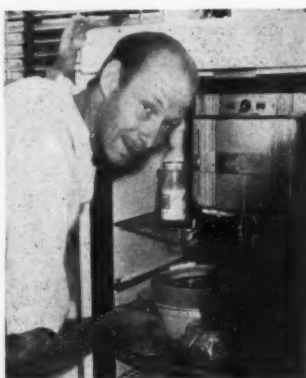
Tommy Dorsey would be "supervising director" of its dance band department.

Mayer himself would personally invest \$1,000,000.

10,000 relatives of MGM executives had heard about the new company and were en route to Hollywood.

Leslie Stevens Dies

Los Angeles — Leslie Stevens, said by his friends to have been a prominent band leader in New York some years ago, died here recently at the age of 42. He had been working in a California ship yard. It was stated by those who knew Stevens personally that he gave up his career and came to the Coast because of ill health. His widow was Helen Wehrle, a Ziegfeld Follies girl before she married Stevens.



Ray Noble Raids the pantry in this candid shot snapped in Noble's home. An early-morning snack proves plenty tasty, adds Ray. The Noble ork is now playing weekend nights at the Coconut Grove in Los Angeles.

Yerba Buena Jazz Band Sounds Good on Wax

by HAL HOLLY

Los Angeles—Dave Stuart, proprietor of the Jazz Man Record Shop, the West Coast rendezvous of hot jazz devotees, has arrived in town from San Francisco with the first recordings by Lu Watters' Yerba Buena Jazz Band, a set of records consisting of four couplings which will be released in album form to be known as Jazz Man Album No. 1.

Jazz Man Album No. 1 will probably split the country's jazzophiles into warring camps, for the band that has been tagged by some of jazzdom's heaviest intellectuals as the "greatest thing in the country today" will also be branded as the "corniest thing on wax" by a large portion of swingdom's cognoscenti, especially that portion which started to absorb its jazz lore about the time Benny Goodman "invented" swing.

Old-Fashioned Instrumentation

Here is the Lu Watters combination—dig it: two cornets (Watters and Bob Seoby), clarinet (Ellis Horne), trombone (Turk Murphy), brass bass—yes, a tuba (Dick Lammy), piano (Wally Rose), drums (Bill Dart) — and (here it is, kids, hold on to your lids!) two banjos. One of the banjo players gives the name of Clancy Hayes. The other managed to remain unidentified.

Saxophones? Not in this band! For most of the music they play dates to a period when saxophones were found only in the back row of French military bands.

The titles of the selections will tell the story — *Muskrat Ramble*, *Smokey Mokes*, *Georgia Camp Meeting*, *Original Jelly Roll*, *Irish Black Bottom*, *Memphis Blues*, *Black and White Rag*, *Maple Leaf Rag*.

Sure, the Bob Crosby Bob Cats dug up some of this stuff to earmark their Dixieland style — but Lu Watters makes *Rampart Street Parade* sound like something recorded last week by Glenn Miller

Los Angeles Band Briefs

by HAL HOLLY

Los Angeles — Roster of names holding forth or due for this territory this month: Jack Teagarden, Casa Manana, Feb. 13 (a Friday-the-13th-opening night!); Skinnay Ennis, Coconut Grove, Feb. 6 (still operating two nights per week except for special parties); Ozzie Nelson, Florentine Gardens, Feb. 10; Al Donahue, Trianon, Feb. 19; Claude Thornhill, Palladium, Feb. 24. Holdovers include Phil Harris at the Biltmore, where he stays until spring; and Tiny Hill, who remains at Casino Gardens until March—which reminds us that the owners of the Casino are considering remodeling it into an admission dance spot for big-name presentations. It's now a nickel dance. It's in the beach amusement zone

Plug Pullers

Good reports come to us concerning Dave Hargrave's youthful combo, now playing the Rendezvous at Balboa Beach, starting place of Stan Kenton, Claude Thornhill, and memorialized in fiction as the first job of Rick Martin, hero of Dorothy Baker's *Young Man with a Horn*. Your reporter spotted Hargrave as a comer at the Glendale Civic dances. . . . Another guy who ought to get a posy from the success-at-last department is Don Roland, whose "Tune-smiths," a vocal-instrumental combo which has been doing the relief chores at the Palladium, has scored a real hit. Roland's group has been optioned well into March and are definitely slated for the best GAC can get for them. . . . Discovered Hilary Harwick, who built the band with which Gus Arnheim staged his come-back, rehearsing a new band. Hilary originated a five-sax combination, with soprano lead on top something like the Miller idea, long before Miller bobbed up with it. The stamped dates on Hilary's arrangements prove it.

Freddy Slack wants to spike those rumors that he is giving up his band venture, or that he would quit the Coast and start over again in New York. He points to the fact that he's going strong on one-nighters (five the week this was written — two at Pasadena Civic Aud and three at Pacific Square, San Diego) and is set for another picture spot at Universal studio in which he and his band will get screen credit.

Notings Today
Ralph Wonders, Coast contact for GAC, has signed Cab Calloway for the Casa Manana starting July 9. . . . Bobby Sherwood, who made a bid for fame a while back as musical director on the Eddie Cantor program, bobbed up with a band recently on a Saturday night date at Huntington Beach. Combo's chief distinction was the caliber of the guys who drove nearly 50 miles to sit in during the evening — just Manny Klein and Bunny Berigan. . . . Bunny finished his RKO job latter part of January and checked out to pick up his band somewhere in the East. . . . Charlie Goodman of Horace Heidt's Don Juans took over the vocals formerly handled by Ronnie Kemper. Heidt is grooming Charlie for featured billing. . . . Divorce of NBC's Red and Blue networks into separate organizations may mean the formation of a number of new radio staff orks to meet AFM quotas, particularly in Hollywood, where the NBC staff ork has been servicing both nets.

Notes Today
Ralph Wonders, Coast contact for GAC, has signed Cab Calloway for the Casa Manana starting July 9. . . . Bobby Sherwood, who made a bid for fame a while back as musical director on the Eddie Cantor program, bobbed up with a band recently on a Saturday night date at Huntington Beach. Combo's chief distinction was the caliber of the guys who drove nearly 50 miles to sit in during the evening — just Manny Klein and Bunny Berigan. . . . Bunny finished his RKO job latter part of January and checked out to pick up his band somewhere in the East. . . . Charlie Goodman of Horace Heidt's Don Juans took over the vocals formerly handled by Ronnie Kemper. Heidt is grooming Charlie for featured billing. . . . Divorce of NBC's Red and Blue networks into separate organizations may mean the formation of a number of new radio staff orks to meet AFM quotas, particularly in Hollywood, where the NBC staff ork has been servicing both nets.

Milt Raskin Into Tommy Dorsey Ork

Los Angeles—Milt Raskin, formerly with Gene Krupa, has taken over the piano department in Tommy Dorsey's crew, taking the place formerly held by Joe Bushkin, who got the call from Uncle Sam while Tommy was at the Palladium here. Bushkin was drafted but succeeded in enlisting in the Air Corps just before he was to be inducted.

Also new in the band was Phil Stevens, bass, who gets the spot formerly held down by Sid Weiss. Weiss did not come West with the band and during the interim Tommy has been using temporary substitutes.

The band closes at the Palladium Feb. 23 to be followed by Claude Thornhill.

"Syncopation" Nears Its Final Stages

Los Angeles—William Dieterle, RKO producer-director who is filming *Syncopation*, Hollywood's "Cavalcade of Jazz," has left for New York to film the picture's finale, the sequence in which will appear the "All-American Band" selected by the ballots of *Saturday Evening Post* readers. Leith Stevens, musical director on the picture, also planned to go back to supervise the recording.

Complete list of winners was still being withheld here but among those known to have won places in the *Satevepost* "poll" were Benny Goodman, Gene Krupa, Harry James and Bobby Haggart, the latter the only sideman.

Exact method by which the "All-American Band" would be used to climax the picture was also unknown. Publicity department stated it would probably be a "patriotic number."

Queried the reporter: "You mean something like marching around the Statue of Liberty swinging the Stars and Stripes Forever?"

"Yeah, something like that," was the reply.

WOULD YOU
PAY . . .
\$1.00

- TO BE ABLE TO WRITE ALL YOUR OWN ARRANGEMENTS WITHOUT EVEN USING A PIANO
- TO KNOW THE 4-PART HARMONY OF EVERY CHORD OF MUSIC FOR ALL Eb, Bb & C INSTRUMENTS AT THE SAME TIME
- FOR A COMPLETE COURSE ON ARRANGING
- TO HAVE A SOUND KNOWLEDGE OF CHORD PROGRESSION
- TO BE ABLE TO TRANSPOSE ANY SONG TO ANY OTHER KEY
- TO BE ABLE TO ANSWER ANY QUESTION OF HARMONY

THE NEW LIGHTNING ARRANGER

is the only musical device in the world that will DO ALL THIS! It is colorful, durable and fits into your vest pocket.

DON'T DELAY to get our New Model

Send only \$1.00 Now to The Lightning Arranger Co.

Allentown, Penna.

Money Refunded If Not Satisfied

THERE MUST BE GOOD REASONS WHY MUSICIANS BUY MORE "Betcha" REEDS THAN ANY OTHER PLASTIC REED ON THE MARKET!

Try one at your local dealer and you'll find out why!

Distributed By • W. M. R. GRATZ CO., Inc. • 251 Fourth Ave., New York, N. Y.

Genuine French Selmer

Balanced Action and Super

SAXOPHONES

And

TRUMPETS

Still Available At

LOCKIE MUSIC EXCH.

1036 S. Broadway • Los Angeles

Sour Note for Musicians

Orson Welles Program Blows up; Ork Fired

Los Angeles—Orson Welles' unexpected departure from the Lady Esther cosmetic program was strictly a sour note to the musicians in the 20-piece orchestra which has been playing the show here under Bernard Hermann. The boys who work the big network shows from here are all free-lance musicians.

but when they accept a radio program it is usually with certainty that the job will last all season or at least for what is called a 13-week cycle.

The Welles show blew up with several weeks to go on the current cycle. Last broadcast was Feb. 2. Indication was that the producing agency, Pedlar & Ryan, would put Freddy Martin on the show from New York for the unexpired portion of the program and then resign the account. Welles asked for release in order to go to South America on a picture locale.

145G Song Suit Presents New, Unusual Angle

Los Angeles—Among the countless song suits that bob up here, most of which are never heard of after the filing, came one last week of unusual interest. George R. Brown, represented by Attorney Max Fink, filed a suit against Republic studios, Judy Canova, and Songwriters Jule Styne and Sol Meyer, in which he asks \$145,000 on the claim that he worked with Styne and Meyer on songs which were afterwards altered and used in the picture *Puddin' Head*.

The case is unusual in that Brown doesn't claim, apparently, that his own original ideas were used but rather that, having written songs with Styne and Meyer, it was illegal for them to use any part of those songs, even portions which he did not actually write, without his sharing in the profit, if any.

Interesting fact is that songwriting teams have always been loath to try to separate their efforts, even though one sticks pretty much to words and the other to music. Most tunesmiths have contended that in joint efforts the words helped to produce the music and vice-versa. Songwriting colony here is watching case with great interest.

South Jersey Crews Win Attention

by RUBE

Glassboro, N. J.—South Jersey's first great "Glass City" is beginning to jump due to the growth of several young local bands.

"Rip" Turner, Danny Testa, Ray Cathrall and other units are drawing crowds at all local dances. Top performer in Testa's outfit is hot trumpeter Nick Prosper, who gave up a seat in Gene Krupa's band several years ago when he became homesick. Nick and Danny direct the pit ork at Atlantic City's famous Steel Pier during the summer months.

Most promising young band in the area however seems to be Hank Cummings' Hep Cats. Cummings, who plays xylophone, features a girl chirp and a male quartet. Complete personnel of the Cummings crew includes Joe Munafao and Tom Bowers, trumpets; George Sheppard, trombone; Frank Middleton, Sam Battaglia and Geno Corradetto, saxes; Paul Neglia, bass; Jimmy Diaz, guitar; Max Jentz, piano, and Paul Munafao, drums. The two Munafao brothers are well featured along with Lydia Snyder, vocalist, and the quartet consisting of Joe Smilski, Nate Powell, Kurt Dobler and Joe Barhoff.

Freeland Seeks Hot Tenor; 67 Gets Big Bond

by JOE PIT

Davenport, Iowa — Danceland ballroom was the scene of Local 67's recent mid-winter party which was attended by over three hundred musicians and friends. The music was furnished by Hal Wiese's ork. Local 67 recently purchased another \$1,000 defense bond which brings their total amount of bonds to \$3,000.

Uncle Sam has claimed two more local boys. Wibbey Fisher, tram man and vocalist, who has been subbing for Jimmie Bruns in the Hal Wiese ork will leave for the Army in about ten days and Dick Bolz, trumpeter in the Orpheum theater pit band has already left and is a bandsman in the Naval Reserves at the Great Lakes training station.

Resch into Manthey's Crew

Don Resch recently replaced Keith Greko as pianist with Jack Manthey's crew. . . Marlin Fellner has joined the Hal Wiese ork on 1st alto. . . Davie Orwitz has replaced Art White in the George Freeland band and George is looking for a hot tenor man to replace Bill Swanson who is expecting to be called to the colors very soon. . . The Licata brothers, Joe Strohle, and Les Franey are still entertaining at Glenn Barrs' Central Casino, in Rock Island. . . The Jolly Friars, of Detroit, are playing a return engagement at the Fort Grille.

Jan Savitt and his Top Hatters recently broadcast a Coca Cola Spotlight program from the local Coliseum. The program was aired by WHBF, Rock Island, Ill.

Orville Rennie of the original Student Prince company is now managing the Fort Theater in Rock Island.

Oscars for Movie Music Switched; Three Awards Now

Los Angeles—The annual squabble over the manner of awarding the Motion Picture Academy's achievement honors for movie music resulted in the yearly change in the system of arriving at winners of the awards—imitation gold statuettes known in Hollywood as "Oscars."

The award for "best original composition" in scoring of a dramatic picture, which resulted in some weird outcomes in previous years, has been dropped entirely this year — in order to eliminate the howls of derision that have been known to go up when the winner of the award for "original composition" has been announced.

Three awards will be given this year—for best scoring of a dramatic picture, for best scoring of a "musical" picture, and for the best original (?) song written especially for a picture.

Each studio will nominate an entry for each division. The awards will go to those selected by the members of the Motion Picture Academy, membership of which embraces all executives and important actors employed in the industry.

Record collectors! If you want to get hep, then read *The Hot Box* column by George Hoefler, Jr., which appears in every issue of *Down Beat*. Personnels and history of the choice hot record items are discussed in detail.

Name Thrush into Rodney Ogle Crew

Peoria — Rodney Ogle recently stepped out on his own after leaving Isham Jones and Gene Krupa to play trombone in his new four piece combo here.

Not more than two months old, the crew is sparked by the vivacious and youthful chirping of Diana Gale, previously on NBC and the Mutual webs. Rod formerly piloted a plane on a commercial run.

—RAY SHEAR

Blackout Blues

Santa Monica—Even the war can't repress musicians. The boys in Tiny Hill's ork have originated a new game called "Blackout lottery." Each night, the boys make a pool on the next blackout, taking numbers from 9 to 3, that is 9 p.m., 9:30 p.m., 10 p.m., 10:30 p.m., and so forth. The numbers are worth 25 cents each, making a pot of \$3 for the one holding the number nearest the next blackout hour.

Yum! Yum!



Chicago—Singer Barry Wood dives into a Victory sundae here at the Mills Novelty company offices after he launched a huge defense bond sale drive. Barry still remains a regular on the Saturday evening *Hit Parade*.

New Bestor Chirp

Boston—David Ballentine joined Don Bestor's ork as vocalist here.

Wm. Morris Invades MCA Stronghold

Los Angeles—The William Morris office has moved into an MCA stronghold here with the signing of a flock of WM bands for early showings at the Trianon, Jimmie Contratto's big niteroy on Firestone Blvd. south of L.A.

First of the Morris bands is Al Donahue (his first booking for this office since he moved over from GAC). Donahue was set to start Feb. 19, replacing MCA's Bob Crosby. The other Morris bands set for the Trianon are Ellington (April 2), Busse (July 7), Basie (Aug. 18).

The string of Morris bands will be broken only by Jimmie Lunceford, booked directly by his manager, Harold Oxley, and expected to work in between Ellington and Busse.

Morris office also has Ozzie Nelson coming into the Florentine Gardens Feb. 12, following Paul Whiteman, who has been lined up for a string of theater dates on the Clast.

Get Your Share of Today's and Tomorrow's



Geo. M. Bundy

MUSIC PROFITS with a BUNDY INSTRUMENT

MUSIC BOOM

More people are employed today than ever before in United States history. These people are working hard. They want and need relaxation in their spare time.

This means more music and more money for musicians.

The draft is steadily decreasing the number of available civilian musicians. This means more work for those who are left. Yet the competition for good musical jobs is still keen.

ARE YOU READY?

Are you equipped to make the most of America's new boom in music? Do you have a first-class instrument that will serve you throughout the coming years when good band instruments are going to be difficult or impossible to get?

Maybe you think you can "get by" with your present instrument. If so, you're just the man we're looking for. We believe you'll change your mind when you try one of the new Bundys.

HOW A BUNDY CAN HELP YOU

Only by actually trying a Bundy can you really learn how much it can help your playing. For with a Bundy, you know that you're equipped with an instrument of modern design, developed and tested by Selmer technical experts . . . guaranteed by Selmer.

The characteristics you need to meet today's competition and to "cut" difficult modern scores are built into Bundy Band Instruments. And when you play a Bundy, you also get the advantage of exclusive Selmer ability-boosting features not found on other instruments.



BUNDY SAXOPHONES & CLARINETS are equipped with new, costlier Tonex Pads that give added zip and life to your playing. No other saxophone at any price offers you this exclusive Selmer patented feature.

BUNDY BRASS INSTRUMENTS give you action that will pace your fastest playing . . . tonal resources that will thrill your listeners . . . construction that will serve you faithfully during the coming years.



Selmer Headquarters

TRY A BUNDY—FREE!

Contact your local music dealer today. If he doesn't have a Bundy Instrument in stock, we can ship one to him for you to try.

Although we are still delivering fine new Bundys, our stocks are limited and when they are gone there will be no more until after the war.

INVESTIGATE

BUNDY

BAND INSTRUMENTS

GUARANTEED BY Selmer

SEND THIS FOR FREE BOOKLET

Selmer, Elkhart, Indiana, Dept. 1236

Send free booklet describing Bundy Instruments checked:
☐ Sax ☐ Clarinet ☐ Trumpet ☐ Cornet
☐ Trombone ☐ Flute ☐ French Horn

Name _____

Address _____

City & State _____

Mme. Frazier May Snort—

Goodman Achieves Goal on Latest Recordings; Sauter Opus Draws Big Dex Rave

by DAVE DEXTER, JR.

MADEMOISELLE FRAZIER won't like it, and neither will his rubber-legged pal Charles Ellsworth Russell of the shoe-button face and croaking clarinet. But being honest Joes as they are they'll be forced to admit that the goal for which Benny Goodman has been aiming is pretty well within his grasp, judging his band purely on its most recent discings for Okeh.

There are six which come into this department's consideration this semester, and while three are conceded to be merely good performances of dull pop tunes, the remaining three offer irrefutable proof of the Goodman group's maturity; its arrival to top form.

Rhythm Section Inspiring

Ed Sauter's fresh and stimulating instrumental, brazenly enough titled *Clarinet a la King*, is a cubistic piece of material which only the Goodman could perform as intended. Primarily a showcase for the Benny stick, it also reveals classic scoring for ensemble, and a wonderfully buoyant beat propelled by the team of Collier, Powell, Weiss and Morganelli. Goodman waxed the opus twice previously and ordered the masters destroyed. This is the third and perfect attempt.

The remaining two gems are by the sextet and include *Where or When*, a Rodgers-Hart collaboration in which Peggy Lee delivers her greatest vocal to date, at the same time setting up a breathtaking mood, and *Blues in the Night*, with Lou McGarity's falsetto blues vocal providing humor and a feeling not unlike that which Red McKenzie achieved years ago.

Pop Tunes Round it out

As for the pops which make up the three remaining sides, they are *How Long Has This Been Going On*, *Someone's Rockin' My Dreamboat* and *You Don't Know What Love Is*. The band gives each a better performance than it deserves.

Will Bradley

Who Can I Turn to and Sleepy Time Gal, Col. 36470.

First side is a gorgeous Alec Wilder ditty, first introduced by Jo Stafford and Tommy Dorsey, but treated equally as prettily here by a band which, after this week, will break up and scatter. Bradley's trombone is excellent; beautifully phrased and with strict attention to intonation. And Terry Allen's vocal is swell. *Gal* is taken at bright tempo with Bradley again blowing prettily. The brass sounds rough, in portions, but Allen vocals well and the last 16 bars remind of the old Goodman band with Mahlon Clark getting off briefly.

Too bad a band this great can't make a go of it.

Claude Thornhill

We're the Couple in the Castle and I Said No, Columbia 36477; *This Love of Mine and Chattanooga Choo-Choo*, Columbia 36472.

Hoagy Carmichael's latest, *Castle*, gets avelte treatment from Thornhill's agile band, and the always-improving Dick Harding pipes off a suitable "mood" vocal. It's the best side of the four. No is aptly handled by Lillian Lane,

but repeated playings bore. *Love* is typically Thornhill, while *Choo*, issued too late to help the band, hasn't much except a rough Bob Jenney-Lane vocal duet.

Probably Fazola's last waxings with the band. And he's heard all too briefly.

Charlie Spivak

I Surrender, Dear and Stardreams, Okeh 6546.

The Stardusters shine on the "A" side, and while it's nothing exciting, everyone turns in a smooth performance on a fine oldie. Reverse is the Spivak theme, with the leader's muted trumpet spotted. But compared to his open-bell work (also heard here) it's like the bear. A swell Sonny Burke arrangement which Charlie's legion of followers will find faultless. Cup-mute ending of the brass section is a kick.

Spivak

Count Basie

My Old Flame and Tom Thumb, Okeh 6527.

An epochal recording, highly significant for several reasons, the most important of which is the fact that Basie reveals for the first time (aside from slow blues) that he and his men can play slow ballads, and excitingly well. *Flame* has a pleasant Lynne Sherman vocal which comes as no surprise to the many who followed this girl's work with the old Sonny Burke band two and three years ago. And eight bars of Buck Clayton, muted, are well worth the 35 centavos asked for the platter. Note the eight bars immediately preceding Buck's entrance—a touch of Lunceford there, but wonderfully executed.

Thumb, an Earle Warren original, once again shows this band's love of a new riff, and how they develop it. Solos are at a minimum, with Basie's piano doing the heavy, but the big and brilliant brass team is conspicuous with its accuracy, attack and intonation. The Leiderkranz echo helps the recording in this case.

Dig Basie on these. The guy and his gang get greater with time!

Woody Herman

I Think of You and I'll Remember April, Decca 4135.

Two pops, neither exciting, smoothly played by the herd with vocals by the leader. *You* has a pretty opening trombone chorus, blown probably by Jerry Rosa. But the band is capable of much greater music.

Louis Armstrong

Sleepy Time Down South and I'll Be Glad When You're Dead, Decca 4140.

Satch' is still Satch', and after turning out a dozen of the worst performances of his career for Decca, he blows his top for a grade-A, top-drawer discing of a ditty which has been so long identified with him that he long ago adopted it as a theme. It's the Louie of old, almost, playing beautifully clear, but simple and exciting horn. And his band backs

him up well. Tab it as Louie's finest wax in two years.

Plattermate is horribly poor Louis. Skip it and wear out the turntable on the first side—a '42 classic.

Ersine Butterfield

If Money Grew on Trees and Mama Long and Tall, Decca 8596.

Trees is a novelty, purportedly, and is unimpressive. *Mama* is a blues, taken at fine tempo by Ersine, and sung in first-rate style by him with an all-ofay ork providing noteworthy accompaniment. Lyrics are clever. Good clarinet pops through, too, and the whole gang get a good bouncy beat.

Earl Hines

The Earl and Somehow, Bluebird 11432.

Pianist Mel Powell wrote the first side for the Goodman band, and it's hard to believe that a tune, written about and dedicated to one of the greatest ivory thumpers of all time, can be played so poorly by The Man himself. Hines' piano is in there, as always, but a fantastically horrible band behind him messes up his every solo. Far better had he made the tune as a solo. Flipover is a pop with the usual Bill Eckstein vocal.

Tain't right for the fatha' to put out wax as sad as this.

Bob Crosby

Take It Easy and It Was Only a Dream, Decca 4137.

Bob Haggart composed and arranged the first, and while the riff isn't too original, it's competent material and allows Yank Lawson, with plunger, to solo briefly. More interesting music is Big Bill's *Dream*, which contains a humorous if somewhat rough Eddie Miller vocal.

A blues, Eddie does it well, and tops his singing with a few measures of pretty tenor.

No Dixie here, and the band doesn't sound as did the old Crosby gang, but it's immeasurably superior on these faces compared to 95 per cent of its previous recorded output of the last year.

Dinah Shore

Carol Bruce

Blues in the Night and Sometimes, Dinah Shore, Bluebird 11436; *You Don't Know What Love Is and Boy with the Watful Eyes*, Carol Bruce, Col. 36471.

Night is a great material for Dinah and with a superb arrangement helping, she turns in a boffo vocal job. The best fem vocal on the tune yet made, but awfully late to mean anything as a seller. *Sometimes* is a Carmen Lombardo tune and sounds it, despite Shore's treatment. Miss Bruce, making her disc debut, is unimpressive. Alec Wilder's arrangements satisfy; Bruce's singing doesn't.

Maybe she's better on the screen.

Andy Kirk

No Answer and I'm Misunderstood, Decca 4141.

Henry Wells, who no longer is with Kirk, is all over both needlings with his singing. There's so much chirping, in fact, that the

band isn't even heard. High time Andy and his Clouds were given suitable material for their talents.

Albums

Three collections worth a mention, with Morton Gould's string choir (Decca 268) outstanding. Gould's group plays a number of standards which Decca proudly calls "mood music." Hits the beam, too, even if Carmen Cavallaro's *I'll See You in My Dreams* album (Decca 300) is a pile of schmaltz, sentimentally drippy Steinway solos which the Radio City Rainbow room audiences will declare are too, too, divine. In a pig's hat, Victor's latest, a Cole Porter collection, in album P-107, adds more schmaltz via the Victor mixed chorus. Nothing substantial these days in albums, it seems, and Columbia isn't even trying to compete.

Next month's volumes can't be as bad.

Music Copyists Menaced by Paper Shortage

Los Angeles—Probability of a shortage in music manuscript paper had local copyists and arrangers in something of a panic here with the discovery that the scarcity might become so acute that only the studios and radio stations, which buy in large quantities, would be adequately supplied.

If situation gets as bad as some expect the boys who will be hardest hit will be the free-lance copyists, who supply the paper as part of their service of extracting instrumental parts from master scores and copying the individual parts. Most of them keep only a small stock on hand. If they run out of paper and cannot replenish their supplies they will be out of jobs.

All Music Is Copied

Music copying is an important and lucrative field of musical employment here. Music for virtually every radio show is prepared and copied for each broadcast. The motion picture studios use up carloads of paper in the preparation of scores for pictures, all of which are played from manuscript prepared by copyists. Mechanically printed music is almost never seen in a studio or radio station, as all music is especially arranged to suit instrumental combinations or time requirements.

A check-up on wholesale paper houses here revealed that although some had small supplies of the music paper on hand they doubted if they would be able to replenish their stocks for several months, or more.

Crosby Scribe Flies West to Rewrite Score

by B. W. PIKE

Springfield, Mo.—Buddy Baker, arranger for Bob Crosby, spent a couple of weeks here in Springfield, his home. The Crosby crew were making a picture which gave Baker a chance to rest. Buddy penned a special while here and sent it on to the band by mail. Somehow it got lost. The recording date for this tune had already been set, so Baker had to cut his visit short and fly back to Hollywood in order to have time to re-write the special. Anyway, the boys in town and all the gang at KWTO-KGBX, where Baker formerly worked, were glad to see him again.

Margie Pettit is finally under contract to KWTO-KGBX. This is the canary who has been doing a real job on vocals at Half-A-Hill with Jerry Pettit's eleven piece ork. She will be known on the air as Margie Gillette. As her radio work will be daytime only, she will continue to sing with the ork at night.

Stuart in St. Louis

St. Louis—Nick Stuart and his ork were signed to an indefinite engagement at the Jefferson hotel here.

NEW AND DIFFERENT

FALCON

DRUM STANDS

for Lasting Satisfaction

● Here's a complete new line of sturdy, practical drum stands that hits a new high in VALUE! Four folding models, one "concert" model. Priced to provide a stand to suit every player's need. Every "Falcon" stand is engineered for greatest strength, rigidity and durability. Extra-heavy or oversize materials where needed, generous leg spread, fine workmanship...true LEEDY quality in every way! All models are economically priced, yet built for years of service. See them at your dealer's, or write for new folder. LEEDY MFG. CO., 219 Leedy Building, Elkhart, Indiana.

New, stronger drum angle adjustment device—100% dependable. A great improvement! Sturdy interesting "twin-ratchet" lock provides POSITIVE support at any angle...holds fast under the hardest beating you can give it.

Leedy

"WORLD'S FINEST DRUMMERS' INSTRUMENTS SINCE 1895"

"For Music's Sake" put in a **Fidelitone** PHONOGRAPH NEEDLE

Unique "Floating Point" construction. The point moves freely, with a floating action, and reduces record scratch.

Its Platinum Metals Point gives over 1000 perfect plays with Natural Tone Quality. Filters Record Scratch. Saves your records. All for 50¢ Permo Products Corp., Chicago.

PERMO Pivot Points IN AIRPLANE INSTRUMENTS "Keep Them Flying"

WE SHIP RECORDS ANYWHERE

In Chicago? Drop in to See Us!

Servicing Down Beat Readers Since July, 1939

Minimum mail order: 3 records. Send 5¢ in stamps for lists.

Decca • Bluebird • Victor • Commodore
H.R.S. • Party • U.H.C.A. • Okeh • Blue
Note • Solo Art • Milt Wolf • Columbia

THE GROOVE RECORD SHOP

Phone Dr. 8482 • 4712 S. PARKWAY, Chicago, Ill.

Listen to "Rag Caterer's Special," WSBC, 1240-k, Monday thru Friday, at 2 P.M.

"In the Groove"

Chicago, February 15, 1942

Boogie There a blues si known p

William August-one of calion r contact t them can iting the in Hinad

Sides It seen in New years ag all under Vocation Blues and both sid piano an Dud-Lou posed by Drunk, Home (ion 148) and Dea and voca Alley B (both pi composi velv Syk that Lee both the the reco

Adden Jazz Me (See Bo recently Daniel City, Il for Pier confirms mention without calls the band at when a

turned ty into these se cording sented before man an off on a from th was do simply an app word in

Drive Hollywood album Watter to Bryo San Fr who re to atter Jimmy Geor cepted

B AT pres be a Outs disc Earl High Sidr

THE HOT BOX

A COLUMN FOR RECORD COLLECTORS

by GEORGE HOEFER, JR. (2 East Banks, Chicago)

Boogie woogie piano has become a collector's specialty. There are both boogie solos and boogie accompaniments to blues singers on records of the past and present. A lesser known proponent of the rolling bass was one Lee Green.

William Russell's fine article on *Boogie Woogie* appearing in *Hot Jazz* (Issues No. 25 and 26 dated June-July and August-September 1938 respectively) gave Green notice as one of the interesting boogie accompanists on the old Vocalion race series. These records are quite rare and the only contact the Hot Box has had with them came last summer while visiting the fine collection of Bob Peck in Hinsdale, Ill.

Sides Under Green's Name

It seems Peck picked them up in New York City quite a few years ago. The following sides are all under Lee Green's own name: Vocalion 1422 *Am My Money Gone Blues* and *The Way I Feel Blues*, both sides consisting of vocal, piano and guitar; Vocalion 1467 *Dud-Low Blues* (piano solo composed by Green) and *If I Get Drunk, Who's Gonna Carry Me Home* (piano and vocal); Vocalion 1485 *Running Drunk Blues* and *Death Bell Blues* (both piano and vocal); Vocalion 1566 *Death Alley Blues* and *Train No. 44* (both piano and vocal). The last composition is the familiar Roosevelt Sykes number. It is assumed that Lee Green is responsible for both the piano and vocalizing on the records.

Addenda to the Charles Pierce *Jazz Me Blues Sister Kate* session (See Box August 1.) The Hot Box recently received a letter from Daniel N. Lipscomb of Calumet City, Ill. Lipscomb played piano for Pierce. In his letter Lipscomb confirms the story that the aforementioned session was recorded without Tesch and Muggsy. He recalls the hey-days of the Pierce band at the Pershing Ballroom when all the Chicagoans came around to the matinee dances to sit in. Sometimes as many as 30 musicians crowded on the bandstand built for nine. Such men as Tesch, Freeman, O'Brien, Krupa, Wettling, Manone and even Frankie Masters and Al Kvale



Tesch

turned the afternoon dancing party into a musicians' jamfest. From these sessions grew the Pierce recordings. Each recording represented a talked-over arrangement before the final take, with this man and that designated to take off on a chorus. Nothing was read from the sheet and no rehearsing was done before hand. The boys simply arrived at the studio at an appointed hour, received their word instructions and took off.

Drivel Jottings—Dave Stuart of Hollywood is planning to issue an album of Dixieland Jazz by Lu Watters and His Band according to Bryon Larned, member of the San Francisco Hot Music Society who recently stopped in Chicago to attend a convention and hear Jimmy Noone.

George Avakian has been accepted as a candidate at the In-

fantry Officer's School at Fort Benning, Georgia.

Harry Lim continues Sunday Jam Sessions at the Village Vanguard in New York.

Doug Mullen, formerly of Muskegon, Mich., where he sold old jazz recordings, is now stationed at the Recruit Depot, Marine Corps, San Diego, Calif.

Roy Palmer, old-time New Orleans trombone player recorded as recently as five years ago on the Chicago Rhythm King titles on Vocalion and Bluebird.

Dr. Norman Rathert of St. Louis, who played on the Arcadian Serenader Okehs (banjo), was in Chicago for the convention of the Society for the Preservation and Encouragement of Barbershop Singing of which he is a former President.

Collector's Catalogue—John Bevin, 40 Argyle Rd., Brooklyn, N. Y. Collects all good jazz and Casa Loma.

Tom Weil, 20030 Marchmont Road, Shaker Heights, Ohio. New collector interested in Muggsy, Chicagoan, and Red Nichols records.

Bill MacFadden, 1605 F Street, Pullman, Wash. Rix, Armstrong and Fletcher Henderson.

Solo—Joe Sullivan's *Gin Mill Blues*, Columbia 2876.

Calloway Show On Blue Web

New York — Cab Calloway's "Quizicale" musical program, heard last fall over Mutual, will start anew Feb. 18 over the Blue network. Calloway again will emcee his own show with his band providing the music. It's a quiz type show as the title implies.

Cab has been on a nation-wide theater tour in recent months, and has been rolling up sensational grosses. He also had a *Fitch Bandwagon* program Feb. 1, the only colored leader to bag one except Count Basie.

Coordinator Job To Mannie Sacks

New York—Mannie Sacks of Columbia Records is getting little rest these days. For in addition to his duties at the waxworks, where he's head man in the popular music division, Mannie also has been serving voluntarily as music coordinator in the Office of Civilian Defense's division of physical fitness.

Sacks made his work public Feb. 5 at an Astor Hotel luncheon at which John B. Kelly was principal speaker.

Blue Note Records Cut-Out

ATTENTION JAZZ COLLECTORS: As soon as present limited stock is sold, BLUE NOTE records will no longer be available.

Outstanding piano and band improvisations on 12" and 10" discs by Meade "Lux" Lewis, Albert Ammons, Pete Johnson, Earl Hines, Sidney Bechet, Edmond Hall, Frank Newton, J. C. Higginbotham, Teddy Bunn, Charlie Christian, Israel Crosby, Sidney Catlett, etc.

SEE YOUR DEALER TODAY TOMORROW MAY BE TOO LATE

Blue Note Records 10 W. 47th St., New York City

Most Popular Records in the Coin Machines

SONG

FIRST CHOICE

SECOND CHOICE

| | | |
|--|-----------------------------------|--------------------------------------|
| 1—White Cliffs of Dover | Jimmy Dorsey, Decca | Sammy Kaye, Victor |
| 2—Blues in the Night | Woody Herman, Decca | Artie Shaw, Victor |
| 3—I Said No | Jimmy Dorsey, Decca | Kings-Rey, Bluebird |
| 4—Everything I Love | Glenn Miller, Bluebird | Claude Thornhill, Columbia |
| 5—This Is No Laughing Matter | Charlie Spivak, Okeh | Jimmy Dorsey, Decca |
| 6—Rose O'Day | Freddy Martin, Bluebird | Woody Herman, Decca |
| 7—Any Bonds Today? | Jimmy Dorsey, Decca | Andrews Sisters, Decca |
| 8—Shrine of St. Cecilia | Al Donahue, Okeh | Vaughn Monroe, Bluebird |
| 9—I Don't Want to Walk | Harry James, Columbia | Guy Lombardo, Decca |
| 10—Deep in Heart of Texas | Alvino Rey, Bluebird | Merry Macs, Decca |
| 11—He's 1-A in the Army | Harry James, Columbia | Johnny Long, Decca |
| 12—Chattanooga Choo-Choo | Glenn Miller, Bluebird | Andrews Sisters, Decca |

Note: Above compilations are received every two weeks from *Down Beat's* New York, Chicago and Los Angeles offices. In addition, correspondents from three other cities in scattered sections also function with personal check-ups on coin-machine distributors and operators, making these listings up-to-the-minute, accurate cross-section views of what records and songs are proving most profitable in the nation's more than 400,000 machines.

Coin machine men are invited to send their lists of most potent discs to us for consideration in the "most popular" listings.—EDS.

"SLEEPERS"

(Destined for National Coin-Machine Popularity)

NEW CONFESSIN' THE BLUES—Jay McShann's spectacular success with his original of this title (more than 100,000 records sold by a comparatively unknown artist) resulted in this sequel. Again it is Walter Brown for the word-slinging. Excellent for colored and swing locations. Decca.

RATAMACUE—Tony Pastor follows up his *Paradiddle Joe* with another jumpy novelty showcasing the talents of his drummer Johnny Morris. Tony's vocal sells the side. Fast and loud, on Bluebird.

MEMORIES OF YOU—Almost a standard by now, Sonny Dunham's theme was recently given new treatment with Dunham's trumpet featured on Bluebird. Increasing popularity of the Dunham orchestra and the commercial value of this performance results in a potent jitney grabber for all locations.

WHERE OR WHEN—An oldie, but a beautiful one, and with Benny Goodman's sextet and Peggy Lee giving it svelte, atmospheric treatment on Okeh, it can be counted upon to lure many a coin. One of Goodman's most promising machine clicks in a year.

I'LL REMEMBER APRIL—Woody Herman is top man on this new ballad. Once the pluggers really start working on it the tune will move into the Hit Parade, for it's got everything. Herman sings himself while his herd accompanies sympathetically, at slow tempo. Decca.

SMILE FOR ME—A new Alvino Rey pressing of a medium-tempoed new tune which has tremendous possibilities. There's plenty of vocal by the King Sisters, Alyce King and five men in the band. Tab. A Bluebird.

ABSENT-MINDED MOON—Several topflight bands have cut this one for the boxes. Outstanding among them are Jimmy Dorsey's Decca, with Bob Eberly; Tony Pastor's Bluebird, and Artie Shaw's Victor. A Burke-Van Heusen song which is coming up fast.

ARTHUR MURRAY TAUGHT ME DANCING—Latch on to this one because it's already going like mad in the East. A cute novelty, from the Paramount pic *The Fleet's In*, it is Jimmy Dorsey and Helen O'Connell on Decca who lead the pack, without any competition. A solid nickel nabber no matter what kind of location.

LITTLE DAVID—Muggsy Spanier has taken an old spiritual and dressed it up sharply, making a Decca discing a dandy for all. Somewhat in the *Yes Indeed* groove and may prove a boomer shortly. Only Spanier's ork has cut it so far.

WHEN THE ROSES BLOOM AGAIN—Another lovely, slow-tempoed ballad, by Burton and Kent, the writers of *White Cliffs of Dover*, here's a song which is just beginning to break. Has sensational possibilities. Jimmy Dorsey, again, has the strongest machine version, on Decca. Bob Eberly vocals.



Abbott and Costello recently revived the 1920 practice of recording humor. Here they are shown making their first platter with Lou Bring, right, leading an accompanying band. Costello is the gent at left. Disc is going good on many a juke.

Nine Orks Play For Benefit

Ithaca, N. Y. — A "Parade of Bands" staged by Local 132, AFM, here recently netted \$750 for the Red Cross. Nine dance bands played for the affair, held in three different locations. Joseph J. Moore is president of the union.

Advertisement

Welk Discs Going Hot!

Chicago—Recent survey shows Lawrence Welk's Decca records moving fast across record counters. His latest disc, a swing arrangement of the "Poet and Peasant Overture," coupled with "Heaven Is Mine Again," Decca No. 4157, promises to be an outstanding hit for '42. The latter is vocalized by Jayne Walton. Welk and his "Champagne Music" are currently featured on stage at the Chicago Theatre. They will open for a week stand at the Stanley Theatre, Pittsburgh, beginning February 20.

Jerry Summers Into Brito Spot

New York — Al Donahue has found a replacement for Phil Brito, who left him two weeks ago to take a fancy studio job at WLW in Cin.

The Brito successor is Jerry Summers, whom Donahue manager Frankie Walsh rabidly hails as a "new Donahue discovery."



CONN OIL for Slides, Valves, Keys

Any instrument works best when lubricated with the correct oil. For fast and easy valve, slide, and key action, use only CONN oils! Manufactured under an exclusive formula, CONN oils cannot gum or become sticky. Meet the needs of top-ranking professional musicians. Every bottle of slide oil or valve oil is provided with applicator-top for easy, economical lubrication. Buy CONN oils at any good music dealer's store.

C. G. CONN, LTD.
270 CONN BLDG.
ELKHART, INDIANA



CONN
BAND INSTRUMENTS



Diggin' the Drums

Scottish Rudiments Are
Practically the Same As Ours

by George Wettling

A very interesting letter has come to me from Fred Sangster, Detroit, Mich. Mr. Sangster is a seaman aboard a Great Lakes steamer and his work is confined to the engine room. Mr. Sangster is fond of the drums and although he is not playing in a band at present, he has played with and was the leading drummer for a very famous Scottish Highland regimental bagpipe band.

He goes on to say that the Scottish rudiments are practically the same as ours here in the United States. The only difference being that some of theirs are named different, for instance their single drag is known as drag and stroke and so forth. The real reason for Mr. Sangster's letter was to ask me to describe Baby Dodds' after beat press roll which he has heard so much about.

"One of the Best Beats"

I'm sorry but I could never attempt to explain or try to write out Baby's press roll. All I can say is that it is one of the best beats I have ever heard, and that it is a press roll with sort of an after beat thrown in. But as this happens to be Baby's beat, it must be heard played by Baby in order to be fully appreciated.

Here's one from Paul Popelian in the Bronx. Paul says he is having trouble with his snare drum. Some days it sounds good and on other days it doesn't sound good. Could I please tell him what's wrong with it.

Paul, old man, it could be the snares, heads or maybe, your ears.

Richard Bargerion, Orange, Mass., would like to know what book I could recommend for vibraharp. I would like to suggest Lionel Hampton's book. Lionel has written a fine book for vibraharp and I'm sure anyone interested in vibraharp will find it most interesting.

Don't Fail to Learn Rudiments

From Dorchester, Mass., comes a letter from Arnold Katz. Arnold says he is very interested in becoming a drummer and would like to know if it is always necessary

to take lessons from a professional teacher and to own set of drums in order to become a proficient and successful drummer.

About taking lessons, it is always a good idea to learn the rudiments from a good teacher as the rudiments to a drummer are like the scales to a violinist.

Having your own drums would also be a help, if you happen to get a job.

Swing Drumming Will Last

Charles Mechling, Columbus, O., wants to know if I think swing drumming will last? That would depend on what you call swing. If you mean good solid drumming that will swing a band and help the soloists to swing better, it is definitely here to stay and always has been. But if you mean rushing the tempos and trying to play a gang of meaningless beats and making a lot of noise in general, then I am very doubtful as to its lasting for any length of time.

Maurice Ganarke, Winchendon, Mass., writes that he is a junior in high school and has taken up the drums. By the time he finishes high school, he will have had two whole years of instruction. Maurice would like to know if he will have had enough experience to try to get into an orchestra when he leaves school.

Well, from what I hear of most bands that are being shoved on the public here lately, I would say that maybe two years in a high school orchestra would be more than enough experience.

SHEET MUSIC BEST SELLERS

WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
ROSE O'DAY (Tobias-Lewis)
CHATTANOOGA CHOO CHOO (Feist)
ELMER'S TUNE (Chaplin)
SHRINE OF ST. CECILIA (Brauns)
THIS LOVE OF MINE (Embassy)
BLUES IN THE NIGHT (Remick)
WE DID IT BEFORE (Witmark)
SHEPHERD SERENADE (Mayfair)
EVERYTHING I LOVE (Chappell)

SONGS MOST PLAYED ON THE AIR

WHITE CLIFFS OF DOVER (Shapiro-Bernstein)
SOMETIMES (Berlin)
ROSE O'DAY (Tobias-Lewis)
EVERYTHING I LOVE (Chappell)
HOW ABOUT YOU (Feist)
BLUES IN THE NIGHT (Remick)
I DON'T WANT TO WALK WITHOUT YOU (Famous)
THIS IS NO LAUGHING MATTER (Black)
WE DID IT BEFORE (Witmark)
MANDY IS TWO (BVC)

MR. DRUMMER . . IT'S SENSATIONALLY DIFFERENT!

"CHARLEY" WILCOXON'S RUDIMENTAL SWING SOLOS FOR THE ADVANCED DRUMMER

Introducing for the first time, "THE 26 RUDIMENTS IN 'SWING.'" 48 PAGES of skillfully blended RUDIMENTAL BEATS in "SWING," RHUMBA, CONGA, SPANISH and AFRICAN RHYTHMS.

Builds technique to an amazing speed, yet every measure "Swings"

Breaks are Unlimited . . . Ask These Boys

Gene Krupa, "Cozy" Cole, "Moe" Purtill, "Orm" Downes, Roy Knapp, Johnnie "Paradiddle Joe" Morris, "Tony" Briglia, Dave Tough, Buddy Schutz, George Wettling and Chas. Owen.

See Your Dealer or Order Direct... \$1.50 Postpaid in the U. S. A.

"CHARLEY" WILCOXON'S DRUM SHOP
201 Erie Building • Cleveland, Ohio

Orchestra Personnels

Jack Staulecup

Boyd Myers, Alvin Steele, Ray Ashel, saxes; Dan O'Brien, piano; Eddie Clayman, drums; John Ashres, bass; Ray Yancey, trumpet; Bob Olds, vocalist; Jack Staulecup, leader and sax.

Billy Shelton

Bill Parrash, Kay Montgomery, trumpets; Arved Larsen, trombone; H. L. Carter, Wayne Burdick, Dick Hopper, saxes; Paul Bryant, piano; Elmo Reed, bass and guitar; Jim Meade, drums and vibes; Billy Shelton, leader and trumpet.

Bill Sawyer

Lucien Dick, Al Burt, Billy Layton, trumpets; Virgil Freeman, Dave Falvey, trombones; Howard Campbell, Dick Buller, Frank Tinker, Billy Rhoades, saxes; Laddie Timko, drums; John Houdek, bass; Louis Hurd, piano; Bill Sawyer, leader.

Manny Strand

Stanley Spiegelman, Louis Gelsin, Harry Roller, violins; Geo. Hill, Bill Dapew, Jack Chaney, K. C. Cunningham, saxes; Lennie Mach, Sammy Levin, Irvin Shulkin, trumpets; Don Daniels, trombone; Wilford Labbrook, bass; Ward Archer, drums; Louis Bush, piano.

Chuck Travis

Ray Chapman, piano; Johnny Martizia, guitar; Jimmy Griffen, drums; Chuck Travis, leader and sax.

Tony's Merry Makers Antonio de Sanctis

J. Sutcliffe, F. Barto, D. Soule, saxes; B. Perkins, piano; G. Norton, drums; E. Russell, bass; N. DeRoche, Miss E. Monroe, vocalists; H. Thomas, N. Lafratta, M. Corson, trumpet; W. Bryant, trombone; A. de Sanctis, leader and sax.

Clarence Love

Vincent Stewart, Richard Walker, Wm. Stafford, saxes; Harold Malone, piano; Oliver Napier, drums; Jesse Starks, bass; Ralph Porter, Eldridge Morrison, Merrill Lawell, trumpet; James Johnson, trombone; Otis Johnson, vocalist; Charles Sherrill, arranger; Clarence Love, leader, sax, violin.

Keith McVeigh

Harland Schermerhorn, piano; Dale Totten, trumpet; Bob Walters, alto-tenor-trumpet-clarinet; Keith McVeigh, leader, drums.

Johnny Mahoney

Ralph Garner, trumpet; Ted Hall, tenor; Bill Vanvught, Chase Evans, saxes; Herb Dixon, piano; Allan Burns, bass; Tony Midiri, front and vocals; Johnny Mahoney, leader, drums.

Bus Moten

Bob Moody, drums; Little Buck, vocals; Bus Moten, leader, Solovox-Piano.

Harry Morrissey

Gene Rosati, John D'Ambrosio, violin and sax; Sammy Dale, violin; Hy Leverson, drums; Roy Amara, trumpet; Henry Lasker, piano; Harry Morrissey, leader, clarinet and sax.

O'Brien and Evans Duo

Mary O'Brien, organ and vocals; Harry O'Brien, guitar and arrangements.

King Perry

Morris Lane, Archie Galloway, Lester Ford, saxes; David Mitchell, Fred Higgins, Milton Thomas, trumpets; Robert Fryar, Arthur Reese, trombones; Fritz Neal, drums; Prof. Coleman, bass; Earl Paxton, piano; King Perry, leader, alto sax and clarinet.

Dee Peterson

Paul Hill, Red Foster, Louie Weaver, saxes; Art Taylor, Paul Chapman, trumpets; Vic Beavers, trombone; Hank Free, drums; Ed Hoffstadt, bass; Jim Shaddick, Solovox-piano; Dee Peterson, leader, reeds.

Frank Gagen

Bob Doering, piano; George Baggott, bass; Roger Cote, drums; Ralph Fumo, trumpet; George Kraft, trombone; Bob Carney, Joe Dailley, Tom Sheridan, saxes; Shirley DeRose, vocalist, and Frank Gagen, leader and sax.

Guitars & Guitarists

To Tighten Your
Groove Shorten
Your Stroke

by Irving C. Ashby



Innumerable requests have been sent in asking what type of stroke should be used to produce the best rhythm.

We all know that our instrument in the rhythm section is like vanilla in cake—you can't see vanilla in a cake but you can taste it. Well, you can't usually hear the guitar in a section but you can feel it.

A section should have signals similar to those used in the backfield of a football team, and your attack should comply with the signals.

For a hard groove (4/4 with accent on the second and fourth beat) the stroke should produce an effect similar to the drummer's second and fourth beat on the sock cymbal. To tighten this groove shorten the length of your stroke and the effect on the second and fourth beat becomes choppy.

All motion should come from the wrist and in this way you will find that your rhythm is steadier and the resulting sock cymbal effect very helpful to your section.



Roman numerals indicate string. Arabic numerals indicate fingering. Mail for Irving Ashby should be addressed c/o Down Beat, 608 South Dearborn, Chicago. For personal reply inclose a self-addressed, stamped envelope.

Musicians On the Air

by HAROLD JOVIEN

Chicago—Two popular NBC citty commercials emanating from Chicago, *Uncle Walter's Dog House*, featuring Bob Strong's orchestra with chirper, Mary Ann Mercer, and *Plantation Party*, showcasing hot guitar solos by George Barnes, are switching their broadcast time periods. Strong's show moves from Friday, 9:30 p.m. EST into the 8:30 p.m. EST Wednesday spot formerly occupied by Plantation Party. There will also be a rebroadcast for the west coast at 10:30. Plantation Party in turn takes over the Friday time slot. George Barnes took a week off from Plantation for a Florida vacation in between the changes.

Station WLW in Cincinnati has been credited for bringing a number of music personalities into the public spotlight including Fats Waller, The Smoothies, The Modernaires and Jane Froman. Phil Brito, former Al Donahue vocalist, was recently added to the station's music staff. Now it has been announced that Virginia Hays, singer and excellent boogie-woogie pianist, will also be heard regularly over the powerful Cincy station.

Work Highly Regarded

Miss Hays' work is highly regarded among the trade and she has appeared in the Rainbow Room in New York and at Chicago's swank Pump Room. Like Billie Rogers of the Herman Herd, Virginia hails from the wild west, a ranch in Wyoming. Jesse Crawford, the famous theater organist of the late twenties, is now heard on several CBS daytime serials providing theme and interlude music. . . . Jack

Meakin, who used to conduct on those zany *Bughouse Rhythm* broadcasts from the coast, now produces Ted Steele's shows on the Blue Net. . . . Charlie Barnett dumped 5,000 dimes, in other words, \$500, into a pot for the Mile of Dimes drive during his new band's debut on Coca Cola's Spotlight Bands show via Mutual on the President's birthday, January 30. . . . Andre Kostelanetz is renewed for another thirteen weeks starting March 1 over CBS. . . . Artie Shaw tried to grab canary Linda Keene, from her NBC *Strictly From Dixie* series with Henry Levine's studio crew but she noticed the deal. . . . Dick Baker, that very fine pianist and singer on WJJD-WIND Chicago airwaves, is dividing the honor of being number one Ellington fan with being number one Blackhawk Hockey team follower. He wouldn't miss seeing one home game. . . . Coca Cola's popular *Spotlight Bands* guest ork show, without hardly any advance notice, changed its broadcast time. No longer on at 10:15 EST, it can now be heard Mondays through Saturdays at 9:30 p.m. EST.

AMONG THE FIRST TEN WINNING GUITARISTS IN DOWN BEAT'S POLL, FOUR—

★ George Barnes ★ Hy White
★ Les Paul ★ Art Ryerson
REGULARLY USE MILT WOLF'S

Lektro-Magnetic Strings FLAT WIRE WOUND

on their electrics • Send for free literature immediately
Try the new Dur-A-Glo strings on your non-electric guitar or our special violin "metal set."
Milton G. Wolf The String Master 1220T Kimball Hall, Chicago



At Selmer Headquarters (Elkhart), the instrument is completely dismantled, sterilized, cleaned, polished, and rebuilt by America's finest workmen. Before shipment, it must pass Selmer new-instrument tests.



Your local Music Dealer can forward your instrument to Selmer for reconditioning. Come a bit more . . . worth more because of superior workmanship and longer-lasting Selmer materials. Selmer complete reconditioning jobs now identified by this Seal.

FREE! Write for complete price list of Selmer woodwind and brass reconditioning. Mention instrument.

Selmer Dept. 12R6 ELKHART, INDIANA



Walter Fuller's Ork lines up for a photo. Snapped between sets at the Happy Hour club, Minneapolis, this septet crew is winning a name for itself in the Middle West under the Frederick Brothers banner. Shown from left to right are Quinn Wilson, bass; Wilbert Smith, drums; Neld Duprie, singer; Rozelle Claxton, piano, and Walter Fuller, trumpeter and leader. Also in the band but not shown are Elmer Ewing, gitbox, and Omer Simeon, alto sax.

Orchestration Reviews

★ by TOM HERRICK ★

Beloved Friend

Published by Robbins, Arr. by Fud Livingston
Shuffler Jan Savitt heisted this one from a couple of Tschakowsky themes, the most notable of which is from his Fifth Symphony, and a beautiful pop it makes, too. High clarinet establishes the lead in the 8-bar intro which leads into a cut chorus where brass and unison reeds split the lead. The brasses are next with saxes and then brass, and the last chorus is full and broad.

The Earl

Published by Regent, Arr. by Mel Powell
Composed and arranged by BG's 88-man, Mel Powell, this riff arrangement is dedicated to Father Hines. Although there is some excellent ensemble and reed work, the arrangement as a whole is mostly background for a very tasty piano solo, written out in its entirety. 8 bars of piano lead into the first chorus where saxes partly in unison and partly in harmony take a fast moving lead with brass interpolations in the background. Then first alto changes to clarinet and plays a short duet with the piano. First alto shines again at D in a written out sax solo. Follows more pianistic and a flashy riff chorus at the end.

Everybody's Making Money but Tschakowsky

Published by Roe-Krippene, Arr. by Ben Homer
Les Brown's pen man, Homer, takes another crack at stock arranging with this humorous novelty tune. 8 bars of intro lead into the repeat choruses where brass and then saxes assume the lead. There are extra lyrics, incidentally, for two additional vocal choruses. The second ending takes it into C where plunger brass back up 16 measures of jazz tenor, whereupon Homer whips in a key change for the last 16, which is for brass with sax ascending and descending organ.

A String of Pearls

Published by Mutual, Arr. by Jerry Gray
Here's one of Miller's latest jump tunes—this one by Jerry Gray of the old Shaw band. After 4 bars of get-ready the reeds take the lead, an off-beat rhythm figure. The second 8 bars, up a fourth, are largely repetitious. The brass enters at D in an ensemble and then comes a particularly brilliant 4-bar interlude into the jam choruses which are record solos as played by Caceres, Klink, and Hackett for alto, tenor, and trumpet. The last chorus is in typical Miller riff style with brass on rhythm figures and straight muted backing up the sax lead.

Someone's Rocking My Dreamboat

Published by Advance, Arr. by Vic Schoen
Ersine Hawkins recorded *Someone's Rocking* about four months ago and nothing seemed to happen; but now it will probably be a top tune by the time this issue hits the

stands. Schoen's arrangement is in a slow solid groove and the intro with saxes leading off, and then brass ala power house, is sharp stuff. On-the-beat ensemble takes the first chorus while saxes take the lead in the repeat. The special chorus is well split up with trombones, unison trumpets, and tenor sharing the lead in 2-bar phrases. The last continues to rock.

Diggin' for Dex

Published by B.V.C., Arr. by Charlie Hathaway

Dave Dexter, the "Beat's" New York Ed. and record reviewer, known to his intimates as "Dex," ought to feel very happy about Basie's nice gesture in dedicating this riff tune to him because it's one of the Count's best. The intro with unison trumpets and off the beat bass figures kicks it off to a good start. The brass goes to straight muteds in the first chorus while unison saxes in the same register take the riff lead. Brass gets the bridge and then it goes back to saxes. Tenor gets 16 with the section at the bridge and follows up in the last 8. Then saxes get on a fast 8th note figure while brass play a rhythm figure. Piano takes a written out solo at the bridge. The last chorus at M swings mightily.

Salud, Dinero y Armor

Published by Marks, Arr. by Helmy Kresa
A bright Spanish bounce tune which Kresa has written in shuffle rhythm. It's a 20-bar chorus and the first one goes to ensemble. After that comes the verse where saxes get the lead with muted brass fill in. The vocal chorus goes to saxes, of course, backed up by brass and then there's a very expertly arranged special with clarinets and tenors in a duo with brass again in the background. The last chorus reverts, in part, to 4-4. This baby really romps.

I Don't Want to Walk Without You

Published by Paramount, Arr. by Jack Mason
Here's a slow ballad that has hit the juke hard. Trombone takes the solo in the opening cut chorus which leads into the brass, split between muted brass and saxes. The last is rhythmically phrased.

Sarong

Published by American Academy, Arr. by Will Hudson
An instrumental novelty by Will Hudson and dolled up in an arrangement a la Dorsey's *Song of India*. Sub-tone saxes back up cup muted trumpet on the lead in the first chorus. From there on in there's an abundance of excellent sax work. The last, much the same as the first, takes it out to a whisper finish.

Also Recommended
Sometimes, Published by Irving

Men Behind the Bands

★ Jimmy Dale ★

Most staff arrangers are deservedly tagged the "man behind the band." Their efforts, grossly unappreciated by the public, do much to make or break a bandleader. But Jimmy Dale is a man behind hundreds and hundreds of bands, large and small, because he's the dean of stock arrangers.

Dale's manuscripts are in the books of so many kid bands, and territory organizations from coast to coast, that it would be impossible to ascertain just how many leaders have depended upon him in the last 12 years. His stocks of standards like *Bugle Call Rag*, *Dinah*, *Margie*, *Sweet Sue*, *My Gal Sal*, *Stardust*, *Devil and the Deep Blue*



Dale

Sea and Sweet Georgia Brown
Berlin, Arr. by Helmy Kresa.

I Forgive but Can't Forget You, Published by Maurice O. Wells, Arr. by Bill Bunt.

The Man in the Moon, Published by Mutual, Arr. by Charley Hathaway.

Your Lips Are Like Champagne, Published by Edw. B. Marks, Arr. by Lou Singer.

Stormy Weather, Published by Mills Music, Arr. by Jimmy Dale.

Pound Ridge, Published by Regent, By Benny Goodman.

A Nickel to My Name, Published by Robbins, Arr. by Jack Mason.

They Started Somethin', Published by BMI, Arr. by Paul Weirick.

have sold many thousands of copies, throughout the world. Yet Dale is going strong today in a field where competition becomes tougher by the week.

Attended Columbia University

Born in the Bronx in New York City, Jimmy started as a baby, almost, playing fiddle. His father Nick was a violinist, too. Throughout his classroom days at Stuyvesant High and later, two years at Columbia U., where he half-heartedly studied engineering, Jimmy spent most of his time learning music.

At 13 Dale started studying arranging, and at 17, he was a professional fiddle-pianist-arranger with such big names as Paul Tremaine, Mike Special and Dave Harmon.

Member of Dixie Band

Jimmy even went out on vaude circuits, as hot pianist with the Alabama Five, and the Dixieland band led by Tony Sbarbaro. Came 1929, and Dale was tired of the knocked-out, sleepless life he was leading. He did his first stock, *Stardust* was one of the first, and in the first year his stock sold 20,000 copies for the publisher, Jack Mills.

"In those days one arranged a lot differently," Jimmy says. "All

stocks carried music for two allos, a tenor, two trumpets, a trombone, a fiddle, banjo, tuba, piano and drums. Today the instrumentation comprises four saxes, five brass, four rhythm (with guitar and string bass) and most of the time, three fiddles. It's been a gradual change and hardly noticeable unless you look at an old stock. Music is a lot different today than it was 12 years ago."

Has Three Children

Jimmy is a youngish-looking veteran, the father of three children, Nick, Dorothy and Kenneth. Kenneth is only six months old. He lives with his family in the Bronx.

Among Jimmy's latest orchestrations are *Hi, Neighbor* and *You're a Sap, Mr. Jap*. But making stocks isn't what it used to be, Dale argues. Too many young bands demand original manuscripts now—arrangements copied exactly from those used by the Dorseys, Goodmans and Millers.

"A Cat at Heart"

Jimmy likes to write songs, too, but he's never had much luck. "I'm too uncommercial," he says. And he adds that 'way back in the early '30's publishers fretted because his stocks were too swingy. "I'm a cat at heart," he confides. "But the publishers want simple melody—no hot licks. I've always had to fight to make stocks a little on the jump side."

Dale is a free-lancer. There was a time when he could knock out six a week ("sometimes three over the weekend") but all that is past, he says, and now he does only a couple a week. Jimmy has long wanted to front his own band, and claims he has ideas which are radically different which would make his band a success. But he hasn't the money to invest. "All I need is a backer—an angel—and I'd guarantee him a fat profit in a year," Dale reasons.

—DEX



**PORTA-DESKS
MAKE SMALL BANDS LOOK BIGGER!**

LOSE the "lost" look! Get behind a set of Selmer Porta-Desks and watch your band "grow" bigger. Employers and patrons will notice the difference, too. It often helps the earning power. Porta-Desks cost little, hold lots of music, and are easy to carry. We can't think of any good reason why you shouldn't get a set this week!

Models Priced From
**\$1.25
UP**

Selmer PORTA-DESKS

SOLD BY YOUR LOCAL MUSIC DEALER

It pays to advertise your band. Local sign shops can apply band name, initials, caricatures to Porta-Desks.

Rambling Along Tin Pan Alley

by MICHAEL MELODY

The tune, *Let Us Waltz As We Say Goodnight*, written by Joe Spring, organist at Chicago's Aragon ballroom, has been adopted by Horace Heidt as his closing theme on various radio programs.

Remick is publishing the song, *Always in My Heart*, which Gloria Warren, new Warner's discovery, sings in the film of the same name. *Captains of the Clouds*, Remick's new song by Johnny Mercer and Harold Arlen, from the Warner's film, has been designated the official song of the Royal Canadian Air Force.

Old Fave Comes Back

Mills Music company, publishers of the song, *Lambeth Walk*, report a new spurt in the song's sales since Movietone news turned out that trick photography newsreel, *Hitler's Army Does the Lambeth Walk*.

Joe Hanley and Bill Kearns' new ballad, *Ever Since You Went Away*, has just been published.

Bill Watters, Los Angeles Naval Reserve yeoman, has written a song entitled *Fighting Songs of*

the Navy Blue. Unrestricted use of the song has been granted to all musical organizations of the navy.

A *Blue Song That Made Me Happy* is the latest release of Sudlik & Siegel, Music Publishers, 1650 Broadway, New York. Number was penned by Irv Siegel, Frank Siwek, Jr., and Will Vidler.

United Free France has accepted as its official anthem and fighting song, *I'm a Soldier of DeGaulle*, written by Conrad Thibault and published by Mills. Copies are being distributed to Free French strongholds.

Feist Publishers Score

New Feist songs include the score from *Sons of Fun*, new Broadway hit musical. The ditties are *Happy in Love*, *Let's Say Goodnight with a Dance*, and *Oh, Auntie*.

Paul Mills, who has taken over the professional department of the American Academy of Music, is lining up plugs for a new ballad by Jack B. Cohn, entitled *All You Left Me Was a Tear Drop*. The composer is a Los Angeles jeweler and Freddy Martin's ork is the first to hit the wax with it.

Russ Morgan introduced *I Only Know*, written by Bill Demand of the Navy and Bill Bruns of Wilmette, Ill., on a recent air show.

Artists Music Company is on the stands now with *We're the Sons of the Navy*.

Hank Cuquay, Hollywood composer and arranger, recently penned a new pop, *That Chopin Rhapsody* which is taken from Chopin's *Piano Sonata in Bb Minor*, Opus 35. Yvonne Davis did the lyrics.

Rod Andre has just published a new sentimental ballad, *I'll Never Cry Over You*.

New War Song

And Miller Music has written a new touching war song, entitled *Wherever You Are*. Harold Spina and Edward Heyman collaborated.

Robbins Music has added a third folio of Vincent Lopez Novelty Piano Solos to its series. Tunes include *Rag Doll* and *Wedding of the Painted Doll*.

Zerze Brothers took advantage of the modern rubber tire situation to publish Carl Zerze's *Horse and Buggy Days*.

Melrose Music Company pubbed *Remember Pearl Harbor* by Charles Newman and Allie Wrubel and a novelty, *I Found a Peach in Orange*, New Jersey, by Harold Spina and Edward Heyman.

Timberland has joined the bandwagon of patriotic songs with a ditty titled *Victory*.

Fred Cliver Joins Cheic Herr's Ork

Akron, O.—Freddie Cliver, saxophonist, joined Cheic Herr's orchestra here. Cliver replaces Al Kucharski, who will perform defense work.

VOCALISTS!

Only \$1.00 Buys You the "Master Vocal Course" by Norman Kling

Now for the first time Norman Kling's nationally famous course in voice is available at a price anyone can afford. This is the same complete course which formerly sold in lesson form to hundreds of voice students.

Clearly illustrated and explained are the exercises and tips on phrasing and voice control—the same study routine which Mr. Kling used in developing great stars like Barry Wood, Ethel Shutta and Kay St. Germaine. It's the most modern, practical course on voice ever written—and it's by a man who has been training big time vocalists for years.

SEND \$1.00 FOR IT TODAY!

NORMAN KLING

508 Fine Arts Bldg., Chicago, Ill.
(For private lessons telephone Web. 7188)

Buy a
Defense
Bond



Mel Adams, until last month chief of RCA-Victor publicity in New York, now is stationed at Fort Riley, Kas., where he gallops around on a horse most of the day amid snow and sleet. Originally sent to Camp Upton, L. I., when he enlisted, Adams four days later was shipped west. He's in the cavalry.

Current gag making the rounds in New York, incidentally, is that if Artie Shaw is drafted as rumored, will he play clarinet in Zinn Arthur's Camp Upton ork? That's where many of the name musicians wind up.

Freddie Packard is a young, sharply-dressed gent who a year ago, and even less, was managing Joe Reichman's band. Now Freddie is even busier doing film editing and cutting of defense films at the Air Corps base, Wright Field, Dayton, O. In addition, he's taken over a Dayton ork and does an occasional one-nighter. Friends may write him at 334 West First, Dayton.

Following are additions to *Down Beat's* listings of the professional musicians now in the Armed Forces:

COLORADO

In service:
Bregar, Frank
Cobb, Jack
Glovstein, Clyde
Hoody, John
Lopez, Don

CONNECTICUT

In service:
Barker, L.
Bowen, H.
Compoli, T.
Dickinson, R.
Gladstein, H.
Kiloz, J.
Laur, J.
Neverdesky, E.
Pederson, H.
Plasko, A.
Principi, N.
Ratzenberger, W.
Ritlop, L.
Simon, Z.

Ravings at Reveille

by
"SARJ"



Mayer, J.
Released, subject to recall:
Antalick, E.
Vale, E.
Chernoff, J.

DELAWARE

In service:
Berg, Irvin
Beyerlein, R. H.
Caperton, Roscoe H.
Elmer, Carl S.
Gamble, Maynard W.
Kruzo, Simon
Ramos, Antonio
Scott, Harvey W.
Smith, John H.

FLORIDA

In service:
Baker, Don
Barbuto, Paul
Benetti, Edmund
Berry, James
Braddock, Vance
Cavallaro, Jack
Coffman, Lloyd
Davis, Warren
DiPiazza, Antonio
Fleming, Sunny
Lewkowitz, Ben
Moerschbacher, Paul
Morse, Maurice
Newkirk, Gil
Sudlow, Henry
Sutherland, Gene
Tantalo, Vic
Terracino, Edward
Vackruse, Ray
Velardi, Frank
Whetstone, Dick
Wood, Charles
Woods, Charles H.

IOWA

In service:
O'Connor, Paul R.

IDAHO

In service:
Barrows, Allen
Conners, Ivan
Crisman, Bill
Eisenburg, Dr. B. C.
Golson, Stanley
Gregg, Cecil
Harley, Bob
Hartman, William
Hoffard, Bob
Nelson, Don
Titus, Joe
(Modulate to Page 19)

GUTBUCKET DRIPPIN'S

CAUGHT BY BOB LOCKE

Joe Vance's letter in the *Gutbucket* of Jan. 15 certainly proved that every modern day purveyor of jazz has his defenders. Since that particular issue of *Down Beat* hit the stands, the *Gutbucket* has been swamped with mail from protesting readers. Some have stood up for Mr. Vance but others find his opinions particularly opposed to their own tastes.

Says Charlie Carbone and Julius Mallozzi of New York:

"We agree perfectly with Mr. Vance with the exception of Goodman and Barnet. Why can't something be done about educating the people to good jazz? In school, we liked trash but were taught to appreciate Shakespeare. Why a dud like Miller should sell one million copies of *Chattanooga Choo Choo* reminds me of a person going out into the cold to catch pneumonia."

"Boy I read the article Mr. Vance wrote about Shaw not being the greatest clarinet player of today," says Stella Julos, of Washington, Pa., "and all I can say is that if he isn't, who is? I'm sure not Herman, or Reynolds. Remember how Reynolds was supposed to be another Shaw? Come on, you Shaw fans, and tell Mr. Vance by pouring your letters into the *Gutbucket* who has the best dance band of today."

Syl Karas, Chicago, writes in to declare, "I agreed on most of Mr. Vance's original titles for ork leaders except that of Glenn Miller. I think Miller has a band that produces music that may be called music."

Dottie, of Cincinnati, has this to say:

"I'm simply sizzling. Of all the asinine statements for a human being to make, that slug named Vance must be off his beam. To

call Ziggy Elman a Siren Tone Soloist. There is no greater trumpet player in the business. My second grouch is the title given Glenn Miller. It's entirely the bunk. Glenn's arrangements make Duke Ellington's look sick. My third grouch concerns Charlie Barnet. Corn Vendor—that's a laugh. When Charlie plays, you don't even know there's another instrument playing. However, I'll admit that Artie Shaw's present band is "Stinko." Hooray for *Down Beat*. Keep the *Gutbucket* drippin'. I just love it."

"How can you print stuff like Joe Vance writes," asks Pat Ebert, Minneapolis. "Such a letter would give anyone who appreciated good dance music a severe case of apoplexy. Along comes the best band *Down Beat* has ever had the privilege to write about and he calls it a Rhapsody in Corn. I guess Vance has never heard Artie Shaw's *Chantez les Bas* and a few things like that. That 'Awful Artie' stuff grates me."

"In the estimation of many of us," says Don Saylor, Berea, Ky., "Mr. Vance's 'corn jerks' are tops. Who, besides the people where Barney Bigard plays, have heard of him. If Shaw is an imitation of Bigard, then why isn't he as well known as Shaw? Ziggy Elman has a very distinctive style and no one has been able to copy him. Everyone has a style that he likes best, but because you don't like another style is no reason to call it corn. I say—more power to Mr. Vance's corn jerks!"

Jes Petetty and William Averitt, Nacogdoches, Tex., write in to say:

"We can think of no better word for Joe Vance and 'Stinko' Frazier than isolationists, since they and a

few others stand alone in their drive for so-called better jazz. Their better jazz would be creaking baritone saxes, tin pan clarinets, and corny cornets playing in an uproar of so-called early jazz. Let's give the new musicians a chance."

"Barney Bigard in the first place does not sound like Shaw for Shaw is not the kind of musician to copy anyone else intentionally," says Dick Jackson, Newark, N. J. "And Goodman can blow a clarinet as good and better than any long hair. In his whole letter, Vance said only one good thing, the fact that Don Murray is the true genius of the clarinet."

"In answer to an ickie named Joe Vance writing in Bob Locke's column in the Jan. 15," says Bob Rhodes, 30 Pierce St., New Rochelle, N. Y., "all I can say is his titles like *Flutter Lip James* really gripe me. James is one of the greatest trumpeters that ever lived including Louis. If 'One Track Mind' Vance would listen to records other than Ellington's, he would find other bands play a mite of jazz too."

Says Bob Stokes, Oak Park, Ill.: "To be sure, Artie Shaw has a lot of screwy ideas but he is a damn good clarinetist and no imitation. Strange, isn't it, that the imitators Vance lists are all more successful than the ones they imitated. I am not impressed by success but it has always seemed to me that carbon copies usually don't get very far."

And Charles Lindsley, of Baltimore, says, "I'll stand firm with Vance against any retorts or insinuations. Ask any hot musician who is the best exponent of jazz today and they'll answer Ellington."

Billy Dickinson, who at present is an employee at the New Jersey State Hospital, has this to say in regards to Mr. Schott's letter in the Jan. 1 *Gutbucket*: "I agree with Mr. Schott that Larry Shields is the greatest of them all. I have known Larry for over 23 years and there is no comparison between him and the present day clarinetists and I am sure that Nick LaRocca was very proud of that little boost in the *Drippings*."

"When the Original Dixieland Jazz Band was reorganized in 1936 and played the Paramount in New York, I can assure you that they brought the house down and I always say that it was a tragedy that they broke up later."

RAY
HERBECK
and his orchestra

now appearing
Log Cabin Farms
Armonk, New York
BROADCASTING
Mutual Network
Several Times Weekly

DON RICARDO

and his "Chicagoans"
Available After April 1st.
For Locations. Write—
650 N. Dearborn St., Chicago, Ill.



SOUND LIKE
A MILLION!

with a WEBSTER-RAULAND Super Luxe PA System

● Bands "go for" this new PD-812 Super Luxe Sound System because it makes them sound "like a million." It's got what your band or show wants—tone that's tops for fidelity—all the volume you'll normally need (14 watts)—plenty of new and useful features—lightweight portability you'll like. And the price is tuned right to your operating budget. A Webster-RAULAND PD-812 Super Luxe PA System does right by your vocal ensembles and arrangements—makes your band "sound like a million" wherever you play!



Just check these useful features: dual mike input takes care of both soloist and band; includes double attenuating tone control for the special effects you want; has phono input, too. You couldn't ask for better fidelity, volume and dependability.

PD-812 carries easily, sets up in a jiffy. It's as easy to operate as any ordinary radio set. There's nothing better in PA for the traveling band or show—it's compact, lightweight, powerful—true-tuned—absolutely Super Luxe in every detail.

Get the details covering the Super Luxe PD-812 PA System as well as other RAULAND Sound Equipment

The RAULAND CORP.
4245 N. Knox Avenue
Chicago, Illinois. Dept. 5-F

● Please send us your free literature describing RAULAND Sound Systems.

Name _____
Address _____
City _____ State _____

Rauland

RADIO-SOUND-COMMUNICATIONS

Sarj Column —

(Jumped from Page 18)

ILLINOIS

In service:
Aarseth, Arvid J. Jr.
Acrl, Robert
Anos, Richard E.
Antimuro, Salvatore
(Muro)
Axberg, Edwin R.
Baker, Clyde W.
Balamo, Joseph
Barlous, Joseph
Barker, Jack
Battaglia, Joseph
Bayne, Frederick C.
Beamish, Wm. G.
Bednarczyk, Henry
Lee, Robert E.
Bender, Eugene H.
Berkman, Jas.
Berkson, Kenneth
Berman, Edward L.
Bisuchka, Robt. G.
Blake, Leonard E.
Blakely, Paul A.
Boisy, Alphonse Jr.
Boler, Frank J.
Bolanzick, Jack
Bord, Joseph
Borowski, Alfred
Bovio, Carmen
Brannick, Wm. A.
Brown, Frank (Temple)
Buchwald, Anthony
Bunk, Louis
Burgwaldt, Edgar B.
Butke, Marvin B.
Butera, Jasper Jr.
Carlucci, Richard
Capicani, Ben Joseph
Cervantes, Wm.
Chiara, William
Chichia, Julius (Chuck)
Cohan, Joseph
Cortese, Carmen R.
Covelli, Thomas
Cullinan, Kenneth
Culver, Douglas E.
Czarnota, Julius
De Tolve, Robert A.
Digilamo, Matthew
Dixon, George
Donovan, T. G. (Gus)
Dula, Andrew
Dunne, Arthur W.
Dvornak, Robert J.
Dwyer, Jimmy
Edwards, Merritt
Elder, James B.
Ellis, J. Brandon
Ellman, Leo
Ewer, Bertrand (Skip)
Faktor, Hal (Rodgers)
Farris, Robert H.
Fishman, Joseph
Fitzgibbons, Thomas
Foster, Somers B.
Friedl, Joseph
(Lloyd Dixon)
Fuiz, Richard B.
Gallagher, Joseph V.
Gardner, Wadell
Gareisin, Oscar
Gauck, Robert
Geffinger, Allen
Gerlach, Carl V.
Girard, Donald L.
Grace, Joseph A.
Graham, Roy Jr.
Grass, Iliff
Gruber, Vladimir
(Walter)
Greenberg, Al B.
Greenfield, Jack R.
Gregory, Richard M.
Hamilton, Douglas
Harbacek, John R.
Harr, Haskell W.
Havell, George
Hefell, William C.
Hegedus, Louis
Hendrick, Edw. J.
Heraty, Francis J.
Herzberg, Charles L.
Heward, Fred R.
Hjerstedt, Roy
Holdych, Ervin C.
Houston, Kenneth
Howay, Ralph J. Jr.
Howe, Morris
Hrymak, John
Huggler, Judson E.
Ish, George D.
Jahn, Robert
Jahner, William H. Jr.
Jankick, Richard
Jankiewicz, Irvin
(Jayne)
Jarron, Marion Ozzie
Jenkins, Lloyd F.
Johnson, Ralph P.
Jones, John Paul
Jones, Thomas D.
Kelly, Robert C.
King, Harry Alfred
Kirby, John W.
Knox, Leonard H.
Koenig, Chas. Henry
Kole, (Kozlowski)
Raymond
Kolodziel, Frank
(Wheeler)
Koncovic, Stan V.
Kowitch, Sidney

KANSAS

In service:
Booth, Horace
Horacek, Jr., Leo
Johnson, Lee
McCarthy, Francis
Montgomery, Raymond
PIH, Donald
Tice, Benny

HIGHEST RATED IN UNITED STATES

MUSIC PRINTERS AND ENGRAVERS
SINCE 1906
+ WORK DONE BY ALL PROCESSES +
+ ESTIMATES GLADLY FURNISHED +
+ ANY PUBLISHER OUR REFERENCE +
RAYNER DALHEIM & CO.
2054 W. LAKE ST., CHICAGO.

MAINE

In service:
Cook, Gordon A.
Monaghan, Paul W.
Shaw, Ben T.
Shaw, Francis G.
Shaw, Ward L.
Springer, Russell
Released, subject to recall:
Beach, Bernard E.

MASSACHUSETTS

In service:
Krowka, Stanley
Labato, Frank
Larson, Henry G.
La Sosa, Sam
Laurie, Maurice
Lauser, Robert H.
Le Yon, Frank
Lindquist, Norman C.
Lofrano, Anthony F.
Lost, James A.
Luboff, Abraham
Magoc, Joseph
Manthie, Herbert F.
Marcelli, Diamond
Mares, James C.
Mart, Peter
Mawrance, Melvin
Mecher, Howard
Mehlhor, Robert H.
Meyer, Richard D.
Michalka, George M.
Michalkiewicz, Eugene
Mitchell, Jack B.
Montesano, Paul
Morrav, Robert
Muffitt, Jack
Myrtle, Lyle F.
Nadler, Albert A.
Nejdl, Frank E.
Neidermayer, V. J. Jr.
Nicolai, Robert M.
Noceto, W. E.
Ogus, Bert
Olive, Samuel
Ouchla, John M.
Ovargard, Jack Peter
Pacion, Marion
Pakosta, Jas. J. Jr.
Palermo, Tony
Papile, Philip
Parrilla, George Jr.
Peters, Don
Petrak, Alexander
Peterson, Harry W.
Piacuch, Thaddeus
Pinto, Elmer
Polich, Andrew
Raab, Melvin
Reasb, Melvin
Reynolds, Ray
Reynolds, Harold E.
Reckyciel, Carl (Rich)
Rice, Frank G.
Richter, Herbert
Robbins, Joseph M.
Roberts, Keith
Rohr, Frank E.
Rose, Frank R.
Rost, Norman
Ruby, Leon
Saber, Bernard
Samuelson, Kenneth
Sanders, Herb C. Jr.
Sarada, Thomas Jr.
Savage, Bob Brainer
Schaeffer, Albert M. J.
Scheiblaue, Milton F.
Schiller, Harry C.
Schlick, Wm.
Schmidt, Harold E.
Schmidt, Raymond
See, Harry C.
Seminaro, Philip
Shaughnessy, Michael
Silha, Alvin R.
Silva, Casimir
Slavin, Walter
Smolote, Ted
Smith, Ellis H.
Smol, Harry
Soukup, James Frank
Soukup, Richard
Spreitzer, Donald
Stanek, Frank A.
Steinberg, Arthur J.
Steiner, Edward
Stolt, Gene
Strom, Maurice
Stuk, Martin
Stynosky, George
Sudway, Joseph
Sullivan, Cornelius R.
Tad, Ray
Termini, Salvatore V.
Thomson, David W.
Tobias, Burt
Tritton, Frank
Uhlir, Rudolph
Ulrich, Wm. R.
Vallanar, Vic
Van Buskirk, John Jos.
Van Hook, N. W.
Ventrilli, Van
Walker, Jack L.
Wall, George Elmer
Wankle, Harold
Ware, James H.
Warner, James C.
Walker, Kenneth E.
Wells, Frederick C.
Wenle, James Stanley
Whitney, Wm. C.
Wierzbowski, James D.
Wilk, Chester
Woyonvitch, Arthur
Wozny, Richard
Zaremba, John George
Zimmer, Edward
Zlotin, Milton I.

MICHIGAN

In service:
Christman, Welmar
Correll, Richard
Fischer, Deal
Friend, Harrison
Gooding, Robert
Hansen, Harry J.
Muffitt, Jack
Myrtle, Lyle F.
Nadler, Albert A.
Nejdl, Frank E.
Neidermayer, V. J. Jr.
Nicolai, Robert M.
Noceto, W. E.
Ogus, Bert
Olive, Samuel
Ouchla, John M.
Ovargard, Jack Peter
Pacion, Marion
Pakosta, Jas. J. Jr.
Palermo, Tony
Papile, Philip
Parrilla, George Jr.
Peters, Don
Petrak, Alexander
Peterson, Harry W.
Piacuch, Thaddeus
Pinto, Elmer
Polich, Andrew
Raab, Melvin
Reasb, Melvin
Reynolds, Ray
Reynolds, Harold E.
Reckyciel, Carl (Rich)
Rice, Frank G.
Richter, Herbert
Robbins, Joseph M.
Roberts, Keith
Rohr, Frank E.
Rose, Frank R.
Rost, Norman
Ruby, Leon
Saber, Bernard
Samuelson, Kenneth
Sanders, Herb C. Jr.
Sarada, Thomas Jr.
Savage, Bob Brainer
Schaeffer, Albert M. J.
Scheiblaue, Milton F.
Schiller, Harry C.
Schlick, Wm.
Schmidt, Harold E.
Schmidt, Raymond
See, Harry C.
Seminaro, Philip
Shaughnessy, Michael
Silha, Alvin R.
Silva, Casimir
Slavin, Walter
Smolote, Ted
Smith, Ellis H.
Smol, Harry
Soukup, James Frank
Soukup, Richard
Spreitzer, Donald
Stanek, Frank A.
Steinberg, Arthur J.
Steiner, Edward
Stolt, Gene
Strom, Maurice
Stuk, Martin
Stynosky, George
Sudway, Joseph
Sullivan, Cornelius R.
Tad, Ray
Termini, Salvatore V.
Thomson, David W.
Tobias, Burt
Tritton, Frank
Uhlir, Rudolph
Ulrich, Wm. R.
Vallanar, Vic
Van Buskirk, John Jos.
Van Hook, N. W.
Ventrilli, Van
Walker, Jack L.
Wall, George Elmer
Wankle, Harold
Ware, James H.
Warner, James C.
Walker, Kenneth E.
Wells, Frederick C.
Wenle, James Stanley
Whitney, Wm. C.
Wierzbowski, James D.
Wilk, Chester
Woyonvitch, Arthur
Wozny, Richard
Zaremba, John George
Zimmer, Edward
Zlotin, Milton I.

MINNESOTA

In service:
Allen, Leo
Anderson, Edwin N.
Anderson, J. Donald
Boike, Henry
Bordanea, George
Brandt, Victor A.
Dall, Robert R.
Orlino, Rudolph G.
Peters, Don
Ewert, Jr., Albert
Febo, Edward
Floyd, Noble
Fosson, Earle C.
Graham, Robert S.
Griffin, Stanley M.
Halgeson, Hjalmar
Huntinger, Arthur W.
Isakson, Robert
Innocenti, George
Kernik, Oliver
Kinsman, Lloyd H.
Laurie, Frank L.
LeMire, Andrew J.
Leone, Mike
Levine, Mickey
Lind, Wilfred N.
Mars, Howard J.
McCallum, Charles
McKay, John T.
Minotti, Mike
Nelson, C. Fred
Morrow, Leroy F.
Otnes, Burdette E.
Plant, Merton
Rimmer, Bl
Sadak, Charles J.
Schmidt, Bill
Schouville, Linus C.
Shields, Arthur T.
Smith, Warren
Straka, George C.
Thayer, Reed
Truesdell, Patrick K.
Vasey, Ed
Wilson, Ferrol R.
Zaff, Arnold

Released, subject to recall:
Klemet, George
Muellner, Joseph A.
Robins, Irvin L.
Welhaven

MONTANA

In service:
Garland, Art
Gregg, Ancil
LaDuke, Donald
Ryan, Bruce
Wilson, Earl

NEW HAMPSHIRE

In service:
Brooks, Norman E.

NEW JERSEY

In service:
Burda, Nicholas
Cohen, Louis
Collova, Nicholas
Cornelius, Colin
Coul, Herbert
Dolasky, William
Ezli, Lewis
Garellick, Jack
Harper, Charles
Hiller, Ernest
Hladik, Frank
Kane, John A. C.
Keimig, Herbert
Nelson, Ray
Rosenthal, Al
Shappell, Andrew
Silverman, Meyer
Stallabott, Armand
Whetstone, Richard

NEW YORK

In service:
Alshimer, Carlton
Dowd, Herbert
Fahy, Joseph
Fontana, Joseph
Olechowski, John
Pistolise, Michael
Robards, Edward L.
Robertson, William
Schachel, Jack

TENNESSEE

In service:
Abbott, Wilfred
Bush, William
Conover, William
Erod, Paul
Evans, Richard
Holeman, William
Larson, William
Mitchell, Earl
Morton, Ira
Musco, Tony
Ryno, John
Stout, Harold
Wright, David

TEXAS

In service:
Pollard, Dean
Shoop, Jack

WASHINGTON

In service:
Allen, Paul
Anderson, Ken
Dassell, R. H.
Dimond, Charles
Eppler, Jack
Giger, Dick
Hannon, Danny
Jackson, Vernon
Kelso, Cliff
King, Jack M.
Kraft, R. H.
Lauer, Tom W.
Marvin, Gail
Nelson, Carl V.
Rosa, E.
Rosen, Ken
Sargeant, Dick
Sutton, James
Tabalman, Floyd
Wallock, Tony

WEST VIRGINIA

In service:
Annls, James
Barringer, Eugene
Barringer, Wesley
Chorpenning, Frank
Cooper, Argil
Daino, Robert A.
Dodd, Frank
Eberhardt, Harold
Garrett, Charles
Petty, Glenn
Simpson, Bill
Smith, Ed
Smith, James
St. Clair, Harold
Trissler, Paul
Whaley, George

Staulcup's Men Lose in Fire

Texarkana, Tex.—When fire destroyed the Club Lido here on Jan. 25, all of the horns, library, p.a. system, and music stands of the Jack Staulcup band were burned with it. There were only two saxophones saved.
The Staulcup crew was playing out a 6-weeks engagement. The club burned on the only night when the band didn't work.

Collier to Army

Southampton, N. Y.—Bill Collier, vocalist with Joe Palmer's ork, has been inducted into the United States army at Camp Upton, L. I. The Palmer band is currently playing at Tantilla Gardens, Richmond, Va.

Ada Leonard Band Clicks In Army Camps

Chicago—The Ada Leonard all-girl dance orchestra has just completed a 10-week tour of the various army camps, during which the



Ada

band appeared in 20 different states.

"Most fun," reports Bernice Little, manager of the band, "was jam sessions with the men musicians in the camps."

Jane Sager, first trumpet player, is being hailed as one of the nation's outstanding girl musicians. She plays a high-voiced Harry James style.

The Leonard band will play Fort Sill, Okla., Feb. 17-18; Camp Barkeley, Abilene, Tex., Feb. 19-20-21; Camp Bowie, Brownwood, Tex., Feb. 23-24-25, and Camp Wallace, Hitchcock, Tex., Feb. 27-28.

Duffy to Cincy

Cincinnati—George Duffy and his ork open here this week (18) for an indefinite engagement at the Gibson hotel. Outfit just closed at the Hotel Syracuse, Syracuse, N. Y.

Sully Mason Married For 12th Time!

Los Angeles—Coy Williams of the Earle Ferris office here (pluggery for Kay Kyser and other radio stars) phoned the Beat rep and calmly informed him that Sully Mason of the Kyser Krew had just been married for the 12th time!

"You mean it's okay to print that?" queried the news digger. "Sure," said Coy, "but you better mention that he always marries the same girl. Sully and his wife always get married over again once a year just for kicks on their wedding anniversary, Jan. 25."

Orchestra Personnels

WES HENSEL

Irv Dusty Rhodes, drums; Ted Boles, bass; Johnny Nagy, piano; Fred Sante, Americo Montenini, trumpets; Dean Kemble, trombone; Sam Rowe, Al Ricci, Norm Fleming, Benny Bendit, reeds; Karol Kaye, vocals, and Wes Hensel, leader and trumpet.

EARL HOFFMAN

Sid Lee, piano; Arnold Santi, Morton Young, saxes; Dusty Miles, drums; Earl Hoffman, leader and violin.

JAY HART

John Whitehead, Don Hamacher, Jerry Harmanson, Jack McCarthy, Glen Heimert, saxes; Kit Schrott, Bob Muntz, Don Scott, trumpets; Dick Yahrmarkt, Russ Lindell, trombones; Irving Coretz, piano; Jim Miller, bass; Harry Eckert, guitar; Harry Carlson, drums; Jack Gripp, Fem. vocalist; Jay Hart, leader.

FRANK "BUDDY" JOHNSTON

Jack Borcing, tenor-clarinet-vocal; Virgil Evans, trumpet; Ace Donohoo, Piano-solovox-arranger; Frank "Buddy" Johnston, drums-vibraphone-vocal.

LICATA BROS. TRIO

Les Franey, bass fiddle-electric Hawaiian guitar-electric Spanish guitar-voice; Paul Licata, trumpet-clarinet-bass fiddle, featured voice; Carly Licata, guitar-violin-bass fiddle-voice.

FREE to 88-Men Only

A SWELL WAY FOR YOU AND THE SOLOVOX TO GET ACQUAINTED

FREE to professional ivory stokers only: Two sharp arrangements of the Solovox worked out by that solid man on Solovox, Wilson John Fisher. Send for them . . . roll them out at your nearest music dealer's and see how sweet and full the Solovox makes your ivory work.

Using your regular left-hand piano accompaniment, you play the Solovox with your right hand, adding beautiful instrumental effects as of trumpet, flute, trombone, violin, saxophone, cello and many more.

See how the Solovox SELLS OUT! It's the answer to a piano-man's dream—with the band . . . for solo spots . . . or for intermission music. It's easy to carry . . . attaches quickly to any piano . . . plugs into any A. C. electric outlet . . . does not affect the piano's normal use or tone.

Send for these two FREE arrangements today! Try them out at your dealer's and hear the new kind of music you can make at your own piano with the Solovox attached.



HAMMOND Solovox

\$209 F.O.B. CHICAGO • COMPLETE WITH TONE CABINET • EASY TERMS

By the makers of the Hammond Organ and the Hammond Novachord

HAMMOND INSTRUMENT CO., 2931 N. WESTERN AVE., CHICAGO, ILLINOIS

America's No. 1 REEDS
SELECT YOUR FAVORITE
"MIRACLE" PLASTIC REED
Vibro-Dynamic Pat. (No. 2,224,308)
Widely endorsed by leading players
"ISOVIBRANT"
The 100% Reed. Patented cross-section cut. No other Reed is like it.
"POPULAIRE"
Fine Maccaferri Reed at low cost
Outstanding success in it's field
"MY MASTERPIECE"
America's Best Seller. Finest Reed Made. "Artist" and "Professional" cuts
ASK YOUR DEALER OR WRITE TO
FRENCH AMERICAN REED Co., Inc.
1658 Broadway New York City

Headliners



Count Basie was crowned King of Swing by his friends in Kansas City at a Victory and Homecoming dance at the Municipal Auditorium in that city last week. Basie's band originated in Kaycee six or seven years ago.



Horace Henderson again is writing heated swing arrangements for the Benny Goodman band. Henderson wrote many of the scores which helped put Benny's original band over. Horace also has been reorganizing his own band which was expected to go on the road this week.



Lucille Norman, canary on radio station WLW in Cincinnati, has been signed for a screen test by Metro-Goldwyn-Mayer and may go into the movies. She was discovered by *Down Beat* last year and it was this same photo of her which attracted the attention of the movie moguls.

Utility Men

The wags are saying that trombonist-vocalist Ford Leary, who just joined Muggsy Spanier's band at the Arcadia Ballroom, in N. Y., was hired so that when the band travels, he'll be put in the opposite end of the bus from clarinetist Fazola, to prevent the bus from keeling over. Leary and Fazola have an aggregate weight of 500 pounds.

Charlie Teagarden Into Jack's Band

New York—At press time, it was learned that Charlie Teagarden is joining his brother Jack Teagarden's band in California. Charlie recently left the Jimmy Dorsey band after playing one week.

Cupid 'Sends' Locke

Chicago—Bob Locke, Chicago Editor of *Down Beat* and last bachelor hold out on the editorial staff, pulled a quickie on his associates here Jan. 30 by swinging the *Wedding March* in a session with a North Side minister and winding up a very knocked-out benedict. The bride is Norma Duggins, a Kaycee chick. Best man (Oh, yeah!) and impresario at the occasion was George E. Hofer, Jr.

Down Beat Find Gets Flicker Bid

by BUD EBEL

Cincinnati—Lucille Norman, the flaxen-haired thrush *Down Beat* uncovered on WLW here last year, has been called to New York for a screen test by Metro-Goldwyn-Mayer.

Lucille is the lass who jumped from her home town, Lincoln, Neb., to station KLZ, Denver, then to Crosby's Del Mar club, and ended up here on WLW where the flicker fellows ferreted the find. The results of the test were unknown at press time.

A \$200,000 fire swept through the Netherland Plaza here recently. This was the largest downtown fire in city history according to reports. The Hall of Mirrors, that has played many a big name, suffered a loss estimated at \$100,000.

The rumor being circulated around that the Gibson Rathskeller would be changed from a night spot to a bowling alley found its way into the local papers. However at this time the ops say, "no dice."

Plans, they say, were for the change but due to priorities on material, now isn't the time. They also planned to re-open the Florentine room which has been about the world's biggest egg-layer, it is said, due to bad acoustics.

Pha Terrell Back to Kirk

Chicago — Andy Kirk's recent bang-up engagement at the Grand Terrace, black and tan nitery on the south side, was highlighted by the reunion of Andy and his former vocalist, Pha Terrell.

Terrell was Kirk's most heavily featured vocalist for many years, until early 1940 when they parted because of a disagreement. Terrell for a time worked as a single but found the going rough without the Clouds of Joy behind him. Kirk's record sales, meanwhile, slumped slightly.

Money Problems Of Orks Discussed At AFM Session

Miami, Fla.—Problems of managership, band ownership, and other financial angles of band operation were discussed by the executive board of the American Federation of Musicians at its regular winter session here last week.

It was understood that the board discussed action to be taken in cases where dance bands are owned in full or part by other leaders, and that the board is beginning to frown upon such practices.

Tommy Dorsey, Glenn Miller and Benny Goodman are among leaders who have had a financial hand in bands other than their own.

It was also believed that the board has considered the possibility of licensing personal managers, even as booking agents are licensed now, and that personal managers in addition be restrained from doubling as bookers.

No details of the session were made public.



A WAR MESSAGE to ALL EMPLOYERS

★ From the United States Treasury Department ★

WINNING THIS WAR is going to take the mightiest effort America has ever made—in men, in materials, and in money! Every dollar, every dime that is not urgently needed for the civilian necessities of food, clothing, and shelter, must, if we are to secure final Victory, be put into the war effort.

An important part of the billions required to produce the planes, tanks, ships, and guns our Army and Navy need must come from the sale of Defense Bonds. Only by regular, week by week, pay-day by pay-day investment of the American people can this be done.

This is the American way to win. This is the way to preserve our democratic way of life.

Facing these facts, your Government needs, urgently, your cooperation with your employees in immediately enrolling them in a

PAY-ROLL SAVINGS PLAN

The Pay-Roll Savings Plan is simple and efficient. It provides, simply, for regular purchases by your employees of United States Defense Bonds through systematic—yet voluntary—pay-roll allotments. All you do is hold the total funds collected from these pay-roll allotments in a separate account and deliver a Defense Bond to the employee each time his allotments accumulate to an amount sufficient to purchase a Bond.

The Pay-Roll Savings Plan has the approval of the American Federation of Labor, the Congress for Industrial Organization, and the Railroad Brotherhoods. It is now in effect in several thousand companies varying in number of employees from 3 to over 10,000.

In sending the coupon below, you are under no obligation, other than your own interest in the future of your country, to install the Plan after you have given it your

consideration. You will receive—1, a booklet describing how the Plan works; 2, samples of free literature furnished to companies installing the Plan; 3, a sample employee Pay-Roll Savings authorization card; and 4, the name of your State Defense Bond administrator who can supply experienced aid in setting up the Plan.

To get full facts, send the coupon below—today! Or write, Treasury Department, Section B, 709 Twelfth St., NW., Washington, D. C.

HOW THE PAY-ROLL SAVINGS PLAN HELPS YOUR COUNTRY

- 1 It provides immediate cash now to produce the finest, deadliest fighting equipment an Army and Navy ever needed to win.
- 2 It gives every American wage earner the opportunity for financial participation in National Defense.
- 3 By storing up wages, it will reduce the current demand for consumer goods while they are scarce, thus retarding inflation.
- 4 It reduces the percentage of Defense financing that must be placed with banks, thus putting our emergency financing on a sounder basis.
- 5 It builds a reserve buying power for the post-war purchase of civilian goods to keep our factories running after the war.
- 6 It helps your employees provide for their future.

MAIL THIS COUPON NOW

Treasury Department, Section B
709-12th St., NW.
Washington, D. C.

We want to do our part. Please
rush full information regarding
the Pay-Roll Savings Plan.

NAME.....
POSITION.....
COMPANY NAME.....
ADDRESS.....
NUMBER OF EMPLOYEES.....



MAKE EVERY PAY-DAY... BOND DAY!
U. S. Defense BONDS ★ STAMPS

This space is a contribution to NATIONAL DEFENSE by *Down Beat*

GPO 16-25943-1 Form No. DSS-BP-2

Bands Come, Go But This Cat Sits On, On

by LOUIS SCHEXNAYDER

Houston, Tex.—Saxmen who are thinking of coming down into these parts should think twice. Bobby Bunch, local 65 reed, seems to have the situation well in hand.

Bunch, formerly with Russ Morgan, was signed by George Olsen for his 1940-41 season at the local Empire room. Later, after Olsen closed and Peck Kelley took over the room, Bunch was there on baritone. Upon Kelley's temporary retirement Glenn Garr took over and at the time Glenn's brother, Chett, was on tenor—but not for long. Chett became ill upon arriving in Houston and, you guessed it, Bunch filled in.

Paul Baron Was Next

Almost a permanent fixture by this time, Bunch was wondering what the future could be for him in the room. But Paul Baron, who followed Garr, lost a man on the way here in an auto accident. While the injured man was in the hospital, naturally Mr. Bunch was on hand to fill his chair. The waging anywhere in town is 10 to 7 that Bunch will be blowing from the same chair when the Baron band has gone—ad infinitum.

Freddy Nagel, who recently

closed a very successful engagement at the Plantation, made two changes while in town. Bob Giddings replaced Ray Leatherwood on bass and Bob Jolley took Al Olivas' duties on alto. . . Al Scheel, former Peck Kelley saxist, is soldiering at Ft. Knox and a member of the band there. . . Mike Keller, vocalist with Ramon Ramos, returned home for a short visit with his parents recently.

Ex-Goldkette, Whiteman Aces In Jam Here

by BOB FOSSUM

Rockford, Ill.—Reedman Ford Keeler left the Russ Winslow band last month to join the Gil Hebard outfit at the Hotel Nelson. Keeler, the city's best clarinet and tenor man, will be assistant leader of the band handling all rehearsing. He will also be spotted on vocals with Gil. Winslow had secured no permanent replacement at press time and was looking for a good 2-beater to fill Keeler's shoes.

The best jam session of the season was held at the Lafayette recently when Wendell Hall, famous for his trombone work with Whiteman during the Bix era, and Wayne Smith, ex-Goldkette tram artist sat in and jammed Dixie numbers with the Russ. Winslow gang. Hall now has his own act in a road show which played the Palace theater in Rockford. Smith teamed up with trumpeter Merle Heuerman to form a terrific brass team and Hall handled the hot work in a Miff Mole manner. The latter also had some fine stories to tell of Bix, Trumbauer and the rest.

Gitman Now Pounds Hides

Curtis Arden's band is now in the Rainbow room here. Arden has Sauce Zachary, local cat, on drums with his combo. . . Don Szabo of the Gil Hebard crew was a guitar man until Hebard found himself without a drummer and Szabo was forced to take over. Don is now regular hide-beater with the ork. . . The Prairie Moon has brought in Al Heon and his Dance Kings. The ork uses 15 musical instruments including a slide cornet, solovox and chimes. . . Bob Kay, pianist with the Ronnie Vodak ork in Beloit, had his own band prior to going with Vodak. . . Harold Diehl, saxist with Vodak, teaches music at the high school in Beloit.

Local 166 Tosses Bash for Bonds

by THE TIGER

Madison, Wis.—Ten modern and nine old time bands filled two danceries for local 166's ninth annual Musicians' ball here last month.

The take from over 1500 customers went to purchase a good sized defense bond with enough left over to donate \$25 to a mess fund for Co. G of the 120th Infantry which, when last heard from, was located at Camp Livingston, La.

To date 45 members of local 166 are in the armed forces and many more are expecting the call now that the first semester is over at the University of Wisconsin. Many of the college kids in the local were deferred until the semester ended.

Goldie and his Laugh band wound up a successful engagement at the Club Chanticleer Feb. 1. Edgar Drake has been MCA'd into the spot. . . Lovey Walker, local sepi 88er, is at the Parkside bar. . . Deladene Orr has returned to the Park hotel Blue room. . . It's a pleasure to dig the Ray Flanagan trio at the Hofbrau.

Meet Joe Mooney and His All-Stars



Paterson, N. J.—A newly-formed little combination now playing at Sandy's in this city is comprised of sidemen all well known in the trade. Left to right—Steve Benoric, alto and clary; Tony Federici, bass; Lou Costello of Abbott and Costello, a recent guest at the spot; Joe Mooney, accordionist-arranger, and Bobby Domenick, guitar. Benoric's hot alto was a strong Larry Clinton asset until several months ago. Mooney has arranged for many a name band. This group has been creating wide comment in both Jersey and New York. Pic by Fred White, Jr.

The Count Plays Own Homecoming

Kansas City—Count Basie and his ork finally got home town recognition here February 12. The band which got its start in Kaycee's old Reno club over six years

ago played for a "Homecoming and Victory" dance at the Muny Auditorium, sponsored by the Paseo Men's Service Club. A record crowd for sepi dances attended.

An elaborate ceremony was held preceding the dance, during which tribute was paid to Basie by civic leaders, musicians, and a *Down Beat* representative. Robert L. Sweeney and Maceo Birch were in charge of arrangements.

Johnson into U of SC Show

by BRAD McCUEN

Chapel Hill, N.C.—Freddie Johnson and 15-piece band have been signed to play from the pit for the University of North Carolina's collegiate humor show. The Sound and Fury, which corresponds to Penn's Mask and Wig and Harvard's Hasty Pudding, contracted Freddie to play at all performances which will be held in large Memorial hall on the UNC campus.

The student-written book and music this year is titled, *Bagdad Daddy*. Two years ago the Sound and Fury took first prize in ASCAP's contest for the most outstanding college musical with their, *One More Spring*. Mac MacDougal, arranger of the Johnson band, is doing all the arrangements.

Les Hite Bassist Marries a Threot

Mountainside, N. J.—Romance hit the bandstand here when Les Hite's bassist, Benny Booker, was married Jan. 26 to Miss Safina Threot of St. Louis. Booker, a 26-year-old New Yorker, was formerly a concert 'cellist and played for six years as bassist with Floyd Ray. The Hite band remains at the Chatterbox until February 25, then leaves for a string of dates in New England.

... My Dawncing Pumps, Hoiman

Milwaukee — Bob Tamms has long been an outstanding leader in and around Milwaukee, but no one realized that he had terpsichorean talents until last week, when he went to the City club in the roll of dancing teacher.

The whole thing came about when Bob was given a last minute SOS from the club that their dancing teacher was sick, and what could Bob do. Tamms called a few teachers that he knew and couldn't get any one of them. The City club is one of Bob's strongholds and he couldn't afford to leave them in the lurch so he decided to do the job himself.

Tamms donned his soup and fish, and after 'bolstering his courage a bit' as Bob quaintly put it, he went to the club and for two hours taught their dancing class.

Gordon Heiderich, drums, and Norm Seelig, bass, have joined Johnny (Scat) Davis' band while at the Blackhawk in Chicago. . . Local 8's bowling team is again making a great showing in the Federated Trades League. John Krocka, Al Schandl, Karl Kesting, Art Buech and Rollie Hermann are all smashing up plenty of lumber, and the team is right up there in 2nd place.

—SIG HELLER

Teachers' Directory

Chicago



ANDY RIZZO

Piano-Accordion Instruction

Webster 2826 Suite 723, Kimball Hall, Chicago

SWING PIANO!

Learn to play real Swing Piano! Send for free "home-study" folder.

TEACHERS: Write for business offer. AXEL CHRISTENSEN Studios

21 Kimball Hall, Chicago, Ill.

New York

Clarinet—Bass Clarinet and Saxophone Instruction by

TED GREENBERG

Now at Radio City Music Hall Home Studio N. Y. Studio 32-32 76th St., Jackson Hgts., L.I. 74 W. 50th St. HA. 9-0640 CO. 5-7694, Rm. 32 Music Hall—CI. 5-9872

VITAMIN A
For Your
MUSICAL INSTRUMENT

A SPECIAL OIL FOR A SPECIAL PURPOSE

"MICRO" OIL is not an all-purpose Oil. This famous "MICRO" Product has been especially blended for just ONE purpose . . . the proper lubrication of your musical instrument. "MICRO" Oil is not a patent medicine "Cure-all" . . . it is the VITAMIN A in lubricants which makes possible friction-free, rapid action, so necessary to the long healthy life of the instrument you play.

MICRO "Grafi-Slide" preparation is especially made for such casings and slides, which, because of their non-porous nature cannot retain a liquid film of oil. "GRAFI-SLIDE" applied in its solid form will impart an immediate and lively zip to the moving parts of your instrument.

"MICRO" also produces special Key and Penetrating Oils in addition to Valve, Slide and Woodwind oil . . . all blended for the special job it must do.

Send for Free "Micro" Catalog

MICRO MUSICAL PRODUCTS CORPORATION
10 WEST 19th STREET DEPT. No. 5 NEW YORK, N. Y.

'Composer in Sticks' Hoes a Tough Row

by ED KLINGLER

Evansville, Ind.—The composer-musician in the sticks hoes a pretty tough row if the case of pianist Bob Pfeiffer can be taken as an example. Bob is with Tony Mattingly's small combo at the Lincoln Hotel Blue Bar, and a few weeks ago came up with words and music that intrigued his boss.

He called the tune *Blue Monday*, and after it was introduced there were so many requests for it Mattingly decided to make a recording at the local air outlet for use in the automatic hostess.

Tune Catches on

The first week *Blue Monday* was available in the hostess studio, it rose to 10th place among the top tunes. Inspired by this success, Mattingly augmented the band and made a new recording, and in less than ten days *Blue Monday* was the most popular tune in the automatic hostess, outranking all others in all installations.

But, and here's the payoff, publishers won't give it a tumble.

Troc Under Slow Bell

Club Trocadero, officially in Kentucky but actually just outside the city limits of Evansville, is operating under slow bell. Troc was

the only spot within over a hundred mile radius to maintain a straight name band policy, backed up by floor show.

Name band and floor show policy was abandoned January 4 when a ban was imposed on all gambling in Henderson County, Ky., putting the club out of business—at least temporarily.

In the meantime Troc ballroom is open three days on weekends with Charlie Kroener's local orchestra.

Peck Returns To Fave Spot

Houston, Tex.—Peck Kelley has returned to what seems to be his favorite spot—the Southern Dinner club. The club has been recently remodeled into a Hawaiian motif.

Billy Smith is with the band on drums and also handles the vocal assignments.

Red Nichols, the first name band to play the Aragon in several years, worked to a capacity house every night during his recent three week engagement. Vic Insirillo, who toured the state with the Merry Macs and their stage revue, replaced Red.

Skipper Trevathen continues on and on to the new uptown location of the Chinese Duck. Skipper leads from the piano.

—LOUIS SCHEXNAYDER

Pens Army Blues

Macon, Ga.—Gene Pringle, who soon expects to be picked up by the draft along with three other boys in his band, has been busy penning a tune depicting his plight. Pvt. Eddie Fionda, from the Herbeat-Smart airport, is writing the lyrics and the tune is titled, *I Got the Tent City Blues*.

If the tune clicks it will be the first Pringle has had published since *Blue Rain*.

The Pringle band, with a nightly Mutual-Southern webshot, is expecting a coast-to-coast airing soon.



Gabfest . . . Discussing business between sets at the Roseland ballroom in New York are Bob Allen and Dick George as caught by the photog. George is Bob's personal manager. Allen's band is now located at Blue Gardens in Armonk, where the ex-Hal Kemp vocalist is nabbing plenty of air time via Mutual.

Snyder, Cadys Orks Windowed

by SHERWOOD JACKMAN

Ann Arbor, Mich.—Tommy Snyder's 10-piece played the Varsity Band Night in honor of the U. of M.'s marching and concert bands at the Union ballroom here recently. It was the first Snyder had played the Union which is usually manned by the Bill Sawyer crew.

Snyder, who used Janet Hummon as thrush, along with Ed Ostrofski and Bill Henline from his band are also members of the Varsity band.

The Cady brothers ork has become permanently organized and is doing steady work on the campus. Ace Cone and Dutch Heid have been added on saxes along with Jim Nordlie, trumpet; Clark Pardee, drums, and Sonny Van Pelt, accordion. Sonny Cady still plucks bass and brother Don helps front from the 88.

Art Barry recently played an Arcadia frat dance. . . Bernie Caldwell, fave campus vocalist, was tabbed for a week's turn at the 3301 club in Toledo.

McCoy Husks a 75 Grand Bond

Milwaukee—While King McCoy's band was playing the Riverside theater here last month Clyde dropped into the Milwaukee county defense savings office to inquire about bonds.

When asked in what size bond he was interested McCoy asked, "How big do they come?" B. T. Franck, executive chairman of the Milwaukee county defense savings staff, thought he was kidding and quipped, "Oh, I can give you about \$75,000 worth."

"I'll take it," coolly answered McCoy, writing out a check. Franck, who admitted this was the largest single sale made in Milwaukee, turned over the bonds to McCoy on receipt of his check for \$53,750 which is the price for a 75 gee bond.

And that, kiddies, is no corny transaction.

STUDY ARRANGING

WITH

OTTO CESANA

EVERY Musician Should be Able to Arrange

Complete Course One Year

CORRESPONDENCE

OR

AT STUDIO

They studied with Otto Cesana:

(Arr. For)
Van Alexander Van Alexander
Charles Garble (age 16) Own Band
Matty Matlock Bob Crosby
Andy Phillips Claude Thornhill
Herb Quigley Andre Kostelanetz
Alvino Rey Alvino Rey
John Philip Sousa, III (Conductor)
Al Wagner Roy Fox
Buddy Weed Paul Whiteman
And many others.

NOW AVAILABLE!

Course in Modern Harmony
(Complete material) \$3.00
Course in Modern Dance Arranging
(Complete material) \$2.00
Course in Modern Counterpoint
(Complete material) \$3.00
Reminiscing (Score) \$1.00
American Symphony No. 2
(Score) \$4.00

29 W. 57 St., N.Y.C.
Tel.: Plaza 5-1250

OTTO CESANA

Coming Out

Cincinnati—The boys in Mel Snyder's band, at present playing the Patio here, are still laughing over the graceful bow vocalist Joe Binder took recently during a floor show number. Seems the Binder trousers weren't so strong in the seat and as he bent over—r-r-r-r-r-rip!

Hot Jazz Club In Brooklyn

Brooklyn, N. Y.—A Hot Jazz Club has been organized at Brooklyn College here. The club has launched a series of programs with guest speakers and musicians and already programs have been presented, concerned with *Blues*, *Chicago Style Jazz*, *A Survey of Hot Jazz*, *Fletcher Henderson* and *Duke Ellington*.

The officers of the club are Leonard Levine, president; Irwin Stein, vice president, and Lester Rosen, secretary-treasurer.



Young Tub-Thumper

who has a miniature bandstand rigged up in the basement of his Brooklyn home is Jay Wishing, 13, shown with Xavier Cugat and Charlie Barnett. Jay's been drumming two years and works with Sonny Lester's ork. He likes Buddy Rich for speed and Specs Powell for "expression." Many a big name leader has predicted a great future for the youngster, whose father Max is in the wholesale clothing biz.

Praised by Bix as Best

Cincinnati—Al Gandee, the ex-Wolverine trombonist of no small fame, is at present at liberty. Gandee, as we remember, was praised by Bix as the best man in the band. He's an ideal man for a small combo and is said to be playing better now than ever.

May we say to Bill Davidson, if he is listening in, "here's your boy," as well you know.

Carl (Sway and Swoon) Portune, comic-pianist-leader, has been taking a big cut of the local jobbing dates. This is one of those bands capable of doing everything and well.

Salaries were boosted here for union officials recently. Prexy Oscar Hild was jumped to \$150 with Bob Sidell, Volney Hoffman, and the rest upped accordingly.

The Jimmy Ault band folded along with the Kelly nightery. . . Phil Brito, formerly with Al Donahue, replaced Jack Brown of WLW who is off to slap a Jap.

—BUD EBEL

SAMPLE COPY

The Baton. If your dealer cannot supply you, send 10c to Tim Gayle, Publisher, Rochelle, Illinois.

If you're skeptical, a back issue for 3c stamp. 28 to 36 slick pages of news, features, pictures, etc.

RICKENBACKER "ELECTRO" GUITARS

PUT PUNCH AND PRESTIGE IN PERFORMANCE

—MANUFACTURED BY—

ELECTRO STRING INSTRUMENT CORPORATION

6071 S. WESTERN AVENUE • LOS ANGELES, CALIFORNIA • Write for Catalog

Sepia Talent In Demand in California

by DICK MILLS

Sacramento, Cal.—Sepia talent is booming in night clubs in Northern California, a recent survey shows. Attracting particular attention is the Bobby Turner quartet, playing at the Hi Hat club here. This little combo features Turner on the 88; Les Taylor, alto and baritone; Andrine Prieg, former Gene Coy man, on a Jay Cee-like trombone, and Nate Harris, drums. These boys play what they like and the customers like it.

Cleo Brown on Piano

Over in Stockton, the Creole Rendezvous, a sepiia club, is getting well known for its Monday night jam sessions featuring Cleo Brown, piano; Felix Gross, former Phoenix, Ariz., ork leader on drums; Otis Edmondson, tenor, and local cats joining in.

Cleo is regularly employed at the 33 club in Stockton, a cocktail lounge. The iekie crowd here eats up her Dwight Fiske stuff more than her piano.

Modesto has the Jade Pagoda with a hot trio, featuring Johnny Cooper on piano. Cooper also has been jobbing a bit around Frisco.

In Fresno, there is the Jitterbug club which caters more to sepiia entertainers than to sepiia musicians.

Bakersfield, Oakland, San Jose and San Luis Obispo are also making increased use of Negro musicians.

A Bond a Week For Duration

by KAY RUSSELL

Richmond, Va.—Local 123 has fallen in line with many other locals throughout the country in buying defense bonds. The first purchase of a \$50 bond will be followed by the purchase each month of a \$25 bond for the duration.

Another dine-dancery opened last month in Richmond. It was the Gold room of the Hotel Jefferson and is featuring at present Bill Meigs and his band. Bill and lovely Alice Brent handle the vocals.

Sloan's music store, operated by Manny Wasserman, is the scene each Saturday afternoon of many an informal session as local and out of town cats gather. . . Burt Repine has returned to the Edgeworth Dance Party—a weekly broadcast from Camp Lee, Va.

Barney Abrams is proving very popular with private clubs in this vicinity with his featuring of Latin-American music. . . Miss Shirley Hastings will be featured on vocals with the Russ Kates band as they leave for an extended tour. The band just closed a limited engagement at the Westwood supper club here.

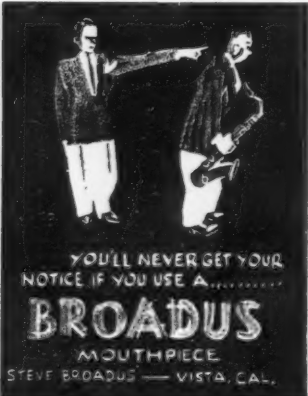
Hopes for no Big Boom in Business

Philadelphia—Fran O'Hanlon, whose band has been here at the new Aragon ballroom since the Bobby Byrne band left last October, has a day job which he hopes will never become a boom. During each day Fran is employed as an explosives operator—which duties comprise the mixing of powders to be used in explosives. (We'd stick to music, ourselves. Eds.)

As an added attraction each night the O'Hanlon band gives away defense stamps.

8 Bands on Red Cross Benefit

Ithaca, N. Y.—A few weeks ago the bands of Bill Bowditch, Wink Corwin, Hal Hazen, Red Herson, Ted Howes, Phil Macy, Eddie Moore and Lannie Morton donated their services in a big Red Cross benefit. The leaders and side men, 82 in all, are members of Local 132.



YOU'LL NEVER GET YOUR NOTICE IF YOU USE A . . .
BROADUS
MOUTHPIECE
STEVE BROADUS—VISTA, CAL.



Art Eisendrath

Hello Muggsy—

"This year again I picked the Forrest as our personal headquarters. You can't beat it for convenience and comfort in the heart of the 'SWING SECTION'."

—Art



Muggsy Spanier

SPACIOUS STUDIO ROOMS

With Private Bath, Shower, Radio and Circulating Ice Water

Breakfast, Dinner and Luncheon served in our spacious dining room.

We have a special weekly rate for musicians only. Inquire on the stationery of your band.

Private Musicians' Lounge and use of Rehearsal Hall

Write direct for a Musician's Courtesy Card

Ray Potter, Mgr.

HOTEL FORREST

49th St. West of Broadway • New York City

Visit the Band Box Bar
Swing and Boogie Woogie Nightly

Rubber Ban Gives Club A House Ork

by RAY TREAT

Auburn, N. Y.—Roman A. C. ballroom will now maintain a house band made up of Local 239 members, the result of outside traveling units cutting down on their trips to conserve their rubber. Local bands will alternate with the house unit.

Jimmy (Page) Gentile spent a short vacation at home recently, the result of Buddy Fisher giving his band a few days' furlough. Jimmy visited many of his old friends and had a great time sitting in at the Belvedere swing session. The lad really looks fine. Says he has "learned plenty" since being on the road. Another localite, who spent a few days with his family recently, is Herbie LaHood, who beats his drums around New York City.

The Laxtonettes are sounding real good these days. It's been the same combo now for quite a few years. Jennie Laxton, drums; Doris Laxton, trumpet, and Virginia Garb, piano. There are two fine vocalists in Doris and Virginia, too.

Don Shug closed at Deauville recently. Incidentally, Deauville has shut its doors until spring. . . . Tommy Reo was one of the men who recently left Charlie Barnett and is jobbing around the 'big town.'

Drummer Turns Thrush for Airing

by CHARLES ABBOTT

Philadelphia — Frankie Snyder, drummer at Nat Segall's cafe, is now singing via WIP's airplanes thanks to Bob Adams, conductor of C'Mon 'n' Dance program at that station. Frankie is kept busy doubling, but thinks it's well worth it. Segall bought a new baby grand for his 88 man, Fools Wallace. Footsie is catching on to Nat's Jewish wedding music, which they play just for kicks.

Jonny Arthurs will be the next prexy of local 77, according to the smart money in the Quaker Town. Jonny is running on a strict dance ticket, which is quite a thing for the Philly union.

Draft Hits Thornhill

Joey Kearns at WCAU has one of the best studio bands in the nation, they say here. Excellent arrangements, plus the leader's superb clarinet, plus top Philly musicians, equal an unbeatable combination. Kearns is heard coast to coast quite often. . . . The Three Peppers are jumping steady at Frankie Palumbo's nitery.

Danny Polo came into town with Claude Thornhill—a little bit grayer, but the same old Danny. Claude has made quite a few changes in personnel. The draft has hit him plenty hard.

Buddy Williams goes into Hunt's Pier this summer, and then maybe the Glen Island Casino. Buddy nixed a 300 bucks per week offer from Ruby Newman in exchange for tooting his horn and his library.

Letty Mathews, the musician's sweetheart, is going around saying that she would write a *Down Beat* column for 5 gees per annum. . . . Is she kidding?

We Found . . .



Waterloo, Ia.—This time it's Don Roberts, former ace cornet player with Cee Hurst's ork, whom *Down Beat* has located. Don is now working as a salesman for a music store here and is shown here as snapped while busily at work, peddling cellos.

Mojica Comes East (as Far As Denver)

by C. M. HILLMAN

Denver—Newest band to occupy the Rainbow ballroom here is that of Leon Mojica who, late last month, replaced Gene Pieper. Pieper had held the spot for the preceding three weeks. This is Mojica's first "eastern" appearance, his previous efforts being confined to the west coast. Tommy Fabregat, ace reed man, and Lloyd Curtis, trumpet, are two of Leon's star performers. Don Kapp, comedian, shares vocal chores with Ruth Schriber, beautiful and talented singer.

Gow May Join Busse

Wally Smith, erstwhile Bernie Cummins tenor sax man, returned to Denver some time ago and is now employed in the radio department of a local music store. Wally says the strenuous life of a traveling musician began to take a heavy toll of his energies and he decided to take time out for less exacting activities.

Art Gow returned home recently after several months with the Johnny Davis band. Henry Busse has spoken for the services of Denver's ace piano man and arranger, and Art is awaiting the nod from Henry which he says should be forthcoming in the near future. In the interim, the Chez Paree prevailed upon Art to accept an engagement at the popular nitery. A five piece band was the result and Art's many friends here are giving him the glad hand. The personnel of the band: Mike Perito, tenor sax; Lou Prazek, trumpet; Bill Dare, guitar and bass; Bob Bodemann, drums, and Gow, piano, arranger and front.

Hill-billy Hot Here

Shorty Thompson and his Ranch Hands moved into the Ranch room of the Albany hotel in January and are now comfortably settled for the balance of the winter season. Shorty and his wife, known to radio listeners as Shorty and Sue, have several radio commitments in addition to their Ranch room work.

Shorty on guitar and Sue on accordion are aided and abetted by a trio of well-known musicians, namely—Ralph Ludi, sax and clarinet; John Lynch, piano, and Stranger Malone, bass and clarinet. The quintet have made a favorable impression with their novelty hill-billy and western offerings and their solo duet and trio vocals are going over big in this typically western atmosphere.

Drummer Gets Knifed; Draft Hits Smoketown

by JOHNNY CORLETT

Pittsburgh — Wayne Pascuzzi, drummer for the Ice-Capades band is on a four weeks vacation due to a recent appendectomy in Providence, R. I. Hal Ide and Tommy King, pianist and trombonist respectively for the same show, were hell bent in their home town here on a recent engagement. The army will claim these two characters very soon.

Sammy Watkins will take over the William Penn stand tomorrow (16) formerly held by Baron Elliott. Elliott will continue his beer commercial and will open in Chicago March 13. Billy Rizzo, former Elliott slide, has joined Steve Matthews at the Hotel Henry Silver grill.

Leroy off to Camp

The draft boards have been blasting the local bands here unmercifully. Billy Leroy, a local leader, is off to camp. His band will carry on with a new frontman and Billy is to continue reaping profits while in camp. Fran Eichler, newest front for the Clyde Knight band expects drafting soon. The band is at the Sky Vue awaiting further MCA commitments. Ike Itri, late of the York grill; Bob McCandless, KDKH trumpeter; Ken Harry, Nixon restaurant 88er; Carmen Rummo, Stanley theater pianist; Luke Riley, Casino pianist; Buddy Martin, of Canary inn, and Jimmy Walters, tenorist with Billy Yates, are all awaiting the Uncle's call.

Jimmy Gamble is set to follow Brad Hunt into Bill Green's. Jimmy Brennan, former Baron Elliott manager, is now handling both Hunt and Gamble.

Long for F.D.R., But Satchmo Gets A Roosevelt, Too

Washington, D. C.—Louie Armstrong and band playing for the President's Birthday Ball in Washington?

Yes, he did. Except the ball he played two weeks ago wasn't exactly the one *Down Beat* meant when it reported the story in its Feb. 1 issue. For Louie and company instead of sharing the music duties with Johnny Long's ork, as the *Beat* reported, were busy across the tracks in another section of town—at the colored dance held at the Lincoln Colonnade.

Johnny Long was the only orchestra to play for the actual ball attended by F. D. R. himself. But Louie had a Roosevelt, too, at his party. Eleanor, who just wasn't born to stay in one place, so interested in she in welfare and other subjects, was one of Armstrong's guests. The president's wife was one of a group of distinguished Americans who attended.

Both Long and Louie were smash successes at the two balls.

Band Movements

Syracuse, N. Y.—Empire theater has been spotting Milt Britton, Fess Williams' ork, Deep River Boys, and Don Seat's Hawaiian band. Before the footlights at the Strand appeared Carl Hoff, Dick Rogers and Bernie Cummins. Jan Savitt one nited at Snell's recently. . . . Don Anderson played the eighth annual Forester's ball. . . . Don Davison and Eddie Williamson are at Drumlin's. . . .

NEW • MODERN
the
CHICAGOAN
HOTEL
Heart of the Loop
67 W. MADISON STREET
Between Clark and Dearborn
Chicago, Ill.
Special Rates
To the Profession

CATERING
to and offering
SPECIAL RATES
to
THE PROFESSION
WOLVERINE
HOTEL
Overlooking Grand Circus Park, on
Elisabeth, a half block off Woodward
DETROIT

CLASSIFIED

Ten Cents per Word—Minimum 10 Words

25c Extra for Box Service

(Count Name, Address, City and State)

2 B 42

AT LIBERTY

TRUMPET & TROMBONE, Draft exempt, young, sober, travel, union. Write or wire Tommy Dodamead, 21 Fifth St., S.E., Washington, D.C.

9-PIECE ORCHESTRA—Available immediately. Also open for summer engagements. Mark Spagat, 3710 W. Gresham, Chicago, Sacramento 1931.

WANTED

SMALL DANCE BAND wants steady ALTO SAX MAN, doubling clarinet. Must read well. Don't call or wire. Write "Orchestra," Care Mr. Hahn, 224 Madison Ave., Richmond, Ky.

SONGWRITER, seeks to collaborate with same. Philip Copell, 122 East 34th St., N.Y.C.

ARRANGEMENTS, ORCHESTRATIONS, ETC.

MY MELODY INVENTING METHOD, secretly responsible many broadcast hits. Examples, originations revealed. \$1.50. Heri Vill, 169 E. 86th St., NYC.

RECORD YOUR SONG. Finest Professional Vocalists \$2.00. Songs Arranged—Revised—Printed—Melodies Written. URAB, 246 West 34th, NYC.

SPECIAL ARRANGEMENTS by Detroit's top colored arranger, Jonnie Johnson, 99 King, Detroit. Any song, style, etc. One price, \$4.00.

THE BEST IN SWING—Trumpet, Sax, Clarinet choruses copied from records. Two \$1.00. Burrows Music Service, 86 Verdale St., Brookline, Mass.

SONG HITS! Song Poems Wanted. FREE recording if accepted. Write for Free DeLuxe Rhymer. DeLuxe Music Service, Box 1363-D, Bridgeport, Conn.

Camel is working steadily at Luigi's with his own combo. He's

A GUARANTEED satisfactory PIANO-VOCAL to your melody including guitar diagrams, chord notation, accordion symbols, \$4.50. Malcolm Lee, 344 Primrose, Syracuse, N.Y.

PHONOGRAPH RECORDS

ELLINGTON DISCS DESIRED. Buy or trade. What have you? Contact Chas. Lindale, 815 Hollins St., Baltimore, Md.

HOT JAZZ RECORDS — Collectors' items. Fascinating mail auctions. Send for current list. Records, P.O. Box 511, Manhattan Beach, Calif.

PHONOGRAPH RECORDS 10c. Catalogue free. Paramount, VQ-358 East Market, Wilkes-Barre, Pennsylvania.

LATE RECORDINGS, 10c up. List free. Pop's Record Shop, 232 1/2 S. Michigan, South Bend, Ind.

FOR SALE

MICROPHONE — Shure Unidyne Cardiod, and mike stand. Only eight months old. Worth \$52.50. Sell for \$25.00. Call Ambassador 0046, Chicago.

Send for FREE CATALOG containing over 1,000 bargains in new and finely reconditioned instruments. All the popular makes, Conn, Holton, Martin, King, Buescher, York, and many other makes. Fully reconditioned and guaranteed at bargain prices. Geo. C. Diver Music Co., 321 S. Wabash Ave., Chicago, Ill.

MISCELLANEOUS

SONGWRITERS, bandleaders, record fans, musicians, send stamp for sample copy of "The Baton." 28 to 36 slick pages. Baton Magazine, Leader Bldg., Rochelle, Ill.

Camel is working steadily at Luigi's with his own combo. He's

Down Beat's Offering For the Boys in the Service!

This BARGAIN OFFER solves the problem of what to give the boys in the service doing their duty. The first subscription costs only \$3.00 and each one thereafter only \$2.00. Send us the names and addresses to whom you wish *Down Beat* sent and we will send a card to recipient, advising him of his gift and your name as donor.



Just Fill Out the Handy Coupon and Mail It back Today . . . and while you are at the Post Office mailing this coupon to us, buy a Defense Bond or Stamp.

Down Beat Publishing Co., 608 S. Dearborn Street, Chicago, Ill. Please enter the following Gift subscription to DOWN BEAT MAGAZINE for the number of years indicated and send Gift Cards, bearing my name as the giver, to each recipient.

Enclosed find \$_____ in full payment. ☐ Send me a bill.
☐ One 1-year subscription \$3.00. You save 60c.
☐ Two 1-year subscriptions \$5.00. You save \$2.20.
☐ Three 1-year subscriptions \$7.00. You save \$3.80.
(FOREIGN AND CANADIAN \$1.00 per year additional U. S. Currency)

Recipient _____
Address _____
City and State _____ ☐ 1 yr. ☐ 2 yrs. ☐ 3 yrs.

Recipient _____
Address _____
City and State _____ ☐ 1 yr. ☐ 2 yrs. ☐ 3 yrs.

Recipient _____
Address _____
City and State _____ ☐ 1 yr. ☐ 2 yrs. ☐ 3 yrs.

And don't overlook this opportunity, at the same time, to subscribe for yourself at this bargain price. Okay, mark me up for ☐ 1 year ☐ 2 years ☐ 3 years

Giver's Name _____
Address _____
City and State _____

2 B 42

ST. CLAIR
HOTEL
Special
PROFESSIONAL RATES
ROOMS • SUITES
APARTMENTS
IN CHICAGO
8000 FOOD Modernly Priced

Shaw Band Folds; New One on Fire!

See
Story on
Page 1

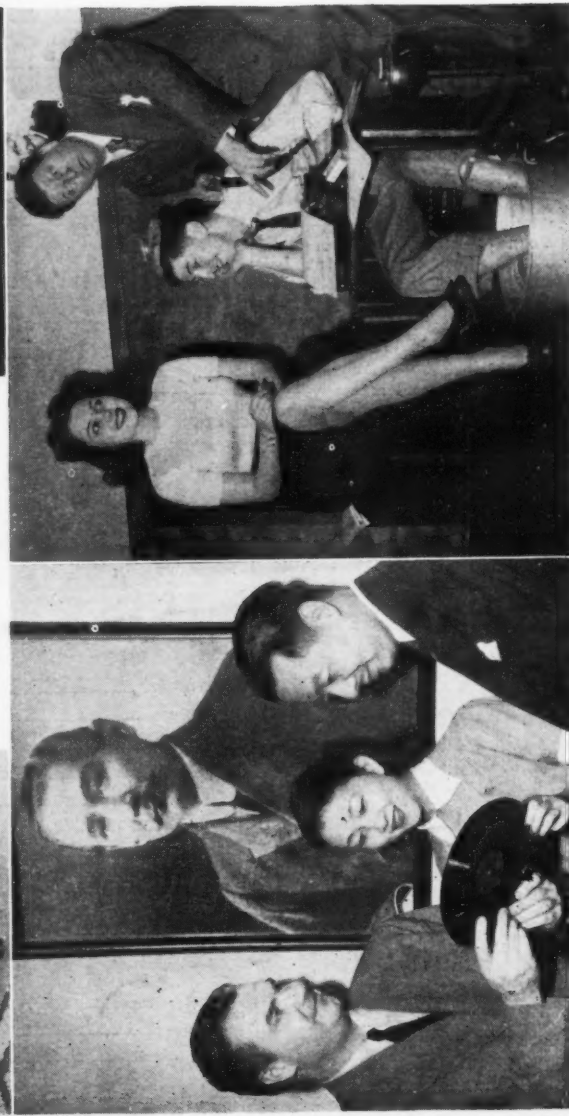
DOWN BEAT

RADIO · BALLROOM · CAFE

SYMPHONY · THEATRE



They Made News... These music personalities made news last week. At left, Ozzie Nelson is shown getting himself knocked over a "Zoot Suit." It's a sharp type of suit, and is the subject of a West Coast song hit by Ray Gilbert and Bob O'Brien. In the center, Rosalie Grant, refugee Vietnamese singer recently heard at the St. Regis hotel, and Hazel Scott exchange greetings. At the right is girl trumpet player Lois Ashford who has joined Ken Harris' orchestra.



With the Compliments of Hoff... Carl Hoff, whose Okeh recording of *You're a Sap, Mr. Jap* is a juke box favorite, presents a Chinese version of the song to Mrs. George Wu, wife of the vice consul, and Dr. Tsune-Chi Yu, consul general of the Republic of China. Proceeds from the sale of the Chinese lyric will be turned over to the Chinese government for war relief.

Get to Work, Joe... Johnny (Scat) Davis, trumpet-toting maestro, is shown here telling his press agent, Nicholas Porozoff, to get busy and think up new ways of publicizing himself. "What, after working over a hot typewriter all day," cries Porozoff. "However," he adds, "I could write reams about Gloria." The Davis orchestra just completed a successful engagement at Chicago's Blackhawk.



Savitt Made His Band Spurt... Stan Wood recently augmented his Montreal orchestra for a battle with Jan Savitt's orchestra. Pictured are: back row, Russ Meredith, Alec Goral, Stan Martin, Donat Gariepy, Armond Amson, Phillip Jette; front row, Jack Covey, Joe Bell, Frank Taplitaky, Marion Martel. (Adrian Robichaud is hidden). Jim Briegel, Mack McCallum, Albert Grant, Russ Titus, Johnny Gallant and chirpie Sonny Raye. Pic. from Bob Redmond.



Gracie Barrie
featured with
Dick Stabile
and his
orchestra

15c
CANADA and
FOREIGN

Fev
In
Oro

New
out on
playing
territory
orchestra
ing M
Town
About
ley bar
cluding
and Ly
Repla
drums—
form a
Shelly
with B
fits in
Brad
shapes
Gomez,
Schultz
bariton
trumpet
Dinkin,
bass;
Jordan,
drums.
another
but the
Still
office h
as his
tinue t
fronts

TH
Chi
plaini
"sligh
band
hawk
thush
mond
cordi
Need

Me
Ink

New
now is
The
and co
plicati
last A
"fluffe
memb
publish
ceived
month
is tem
engage
Lew
as Y
Train
and o

142-304

No
they
vani
Jimm
Tom
play
glin
Ray